(0)

TRIBUTE TO THE WISE ONE

IDEOGRAM

(1)

Ali Riza SAKAL

1994

„STAR" Nr. 23, 18 Systeme®

TRIBUTE TO THE WISE ONE

(BİLGE KİŞİNİN ONURUNA SUNU)

(01)

NOTES:

⓪ An explanation is given at the first occurrence of its necessity. The explanation is valid for the whole work unless it is indicated otherwise.

① For phonetics notation please refer to: Calvert, Descriptive Phonetics
ISBN 0-865777-452-8
ISBN 3-13-608003-3

A short outline is given here: [Calvert page 56]

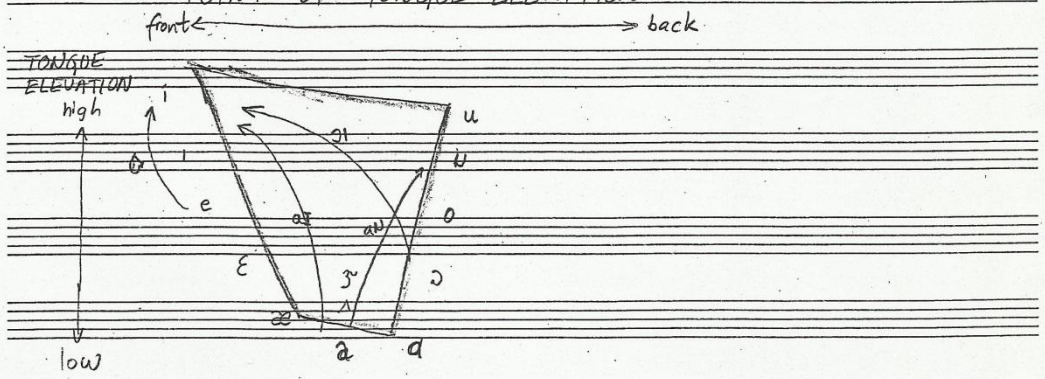
a) Consonant Sounds:

	Lingua Dental	Lingua Alveolar	Lingua Palatal	Lingua Velar	Bilabial	Labio Dental
Stops	t d			k g	p b	
Fricatives	θ ð	s z	ʃ ʒ	h	ɱ	f v
Affricates		[t͡ʃ] → [d͡ʒ]				
Oral resonants		l	r j	w		
Nasal Resonants		n		ŋ	m	

b) Some symbols of IPA (International phonetic Association) narrow transcription [Calvert page 16]

n̪	dentalized	[wiːd̪θ]	width	Made against upper front teeth
~	nasalized	[mĩn]	mean	Made with excess nasality
̥	voiceless	[pl̥eɪ]	play	Made without usual voicing
̬	voiced	[əh̬ɛd]	ahead	Made with some voicing
̩	syllabized	[bat̩]	bottle	Given duration of a syllable without a vowel present
ː	lengthened	[tɛnːaɪts]	ten nights	Sound held longer than usual
̺	tongue raised	[mɛ̺t]	met	Tongue slightly higher than usual
̻	tongue lowered	[mɛ̻t]	met	Tongue slightly lower than usual
ʰ	aspirated	[læpʰ]	lap	Stop consonant exploded
˺	unaspirated	[pɛkʰ˺t]	pecked	Stop consonant not exploded

c) Vowel Sounds: [Calvert page 106] and Diphthongs [Calvert page 129]



② 1/4 indicates that the staff has no definite pitch. Similarly : or ; indicates for the rest of the bar and/or the rest of the staff the lack of definite pitch. BUT the aleatory is limited by 3 regions: low, medium

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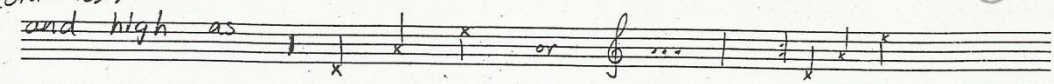
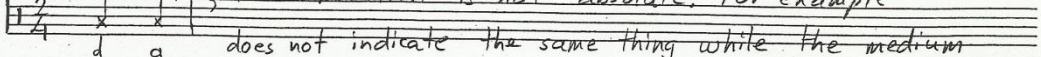
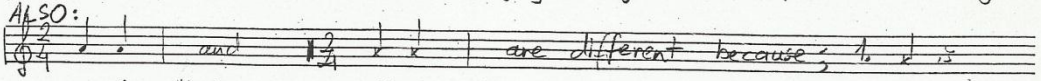
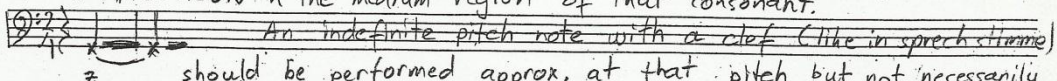
② continues:

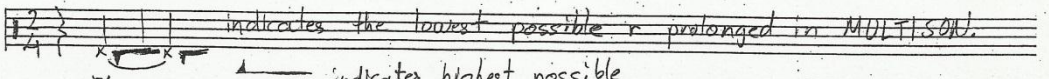
~~and high as~~ 

FURTHER MORE; this limitation is not absolute. For example 

does not indicate the same thing while ~~the medium~~ ~~frequency~~ region of the voiced consonant d is ~~different from the medium frequency~~ region of the consonant g. The rule of thumb here is not to lose the ~~identity of consonant while trying to get the high or low region.~~

ALSO:  ~~are different because;~~ 1. ♩ is indefinite pitch 2. for choir an A pitch means almost an UNISON A ~~while an indefinite pitch indication at A for multiple performers~~ means MULTISON in the medium region of that consonant.

③  An indefinite pitch note with a clef (like in sprechstimme) should be performed approx. at that pitch but not necessarily ~~in unison or multison.~~

④  indicates the lowest possible r prolonged in MULTISON.

indicates highest possible

indicates portamento ~~from the lowest to the highest possible~~ and

~~the vice versa.~~

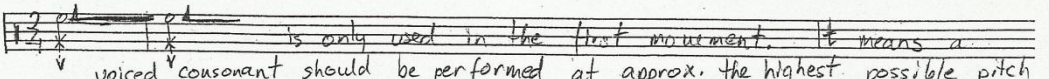
portamento is used for non-voiced consonants
~~strascicare la voce for voiced ascending portamento~~
portando la voce for voiced descending portamento

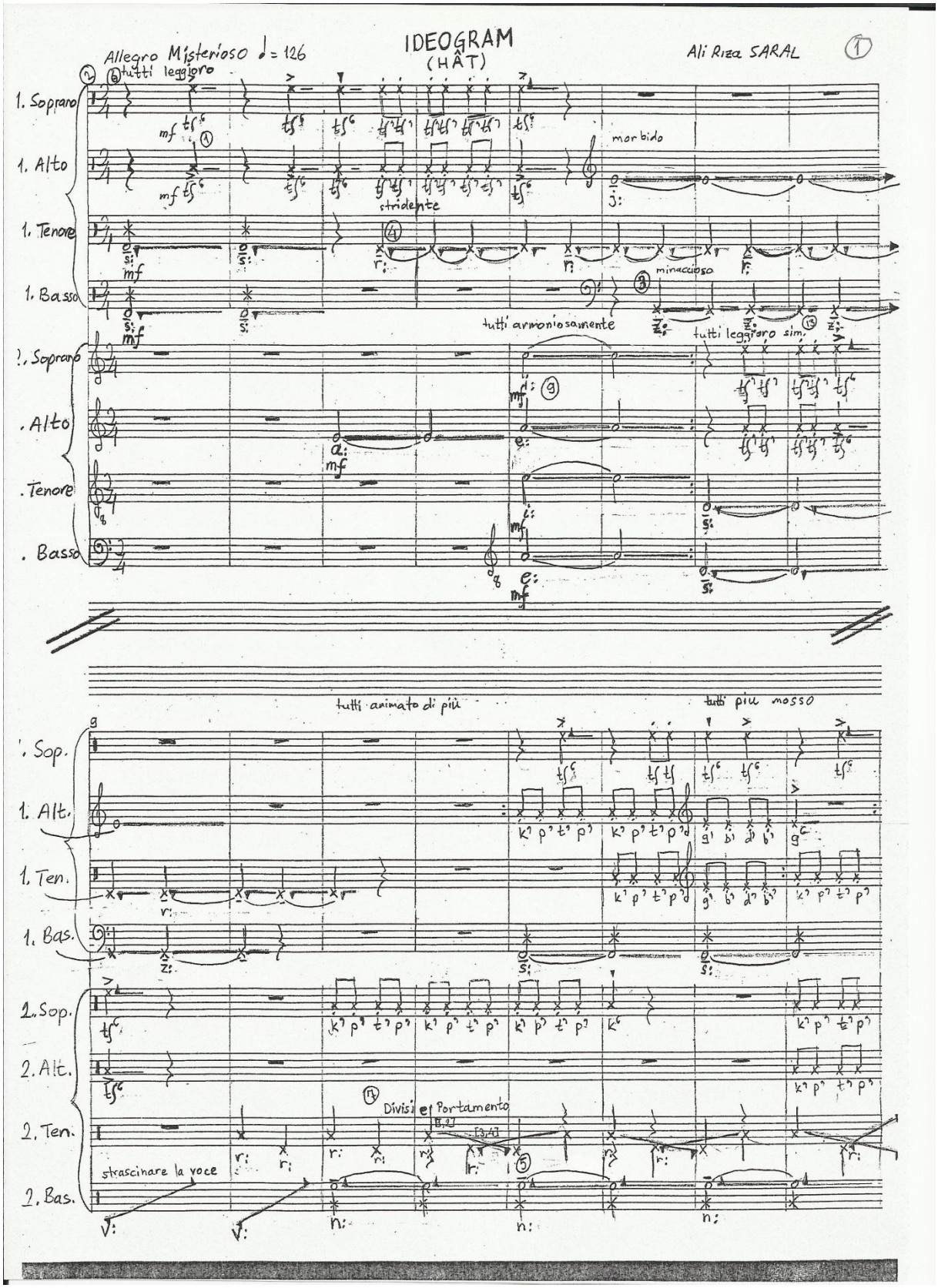
indicates a slowing down ascending portamento

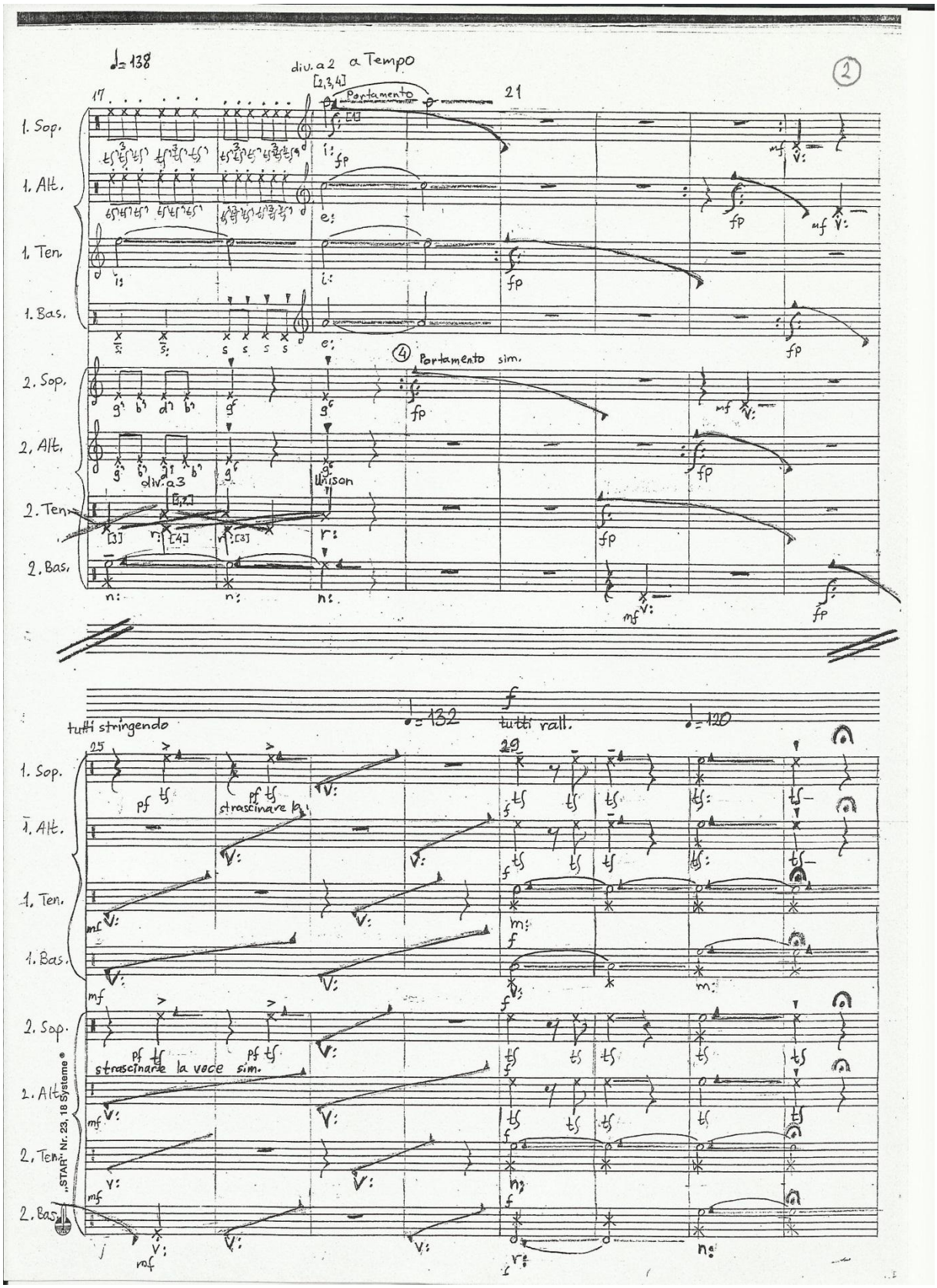
indicates an increasingly ~~faster~~ ascending portamento

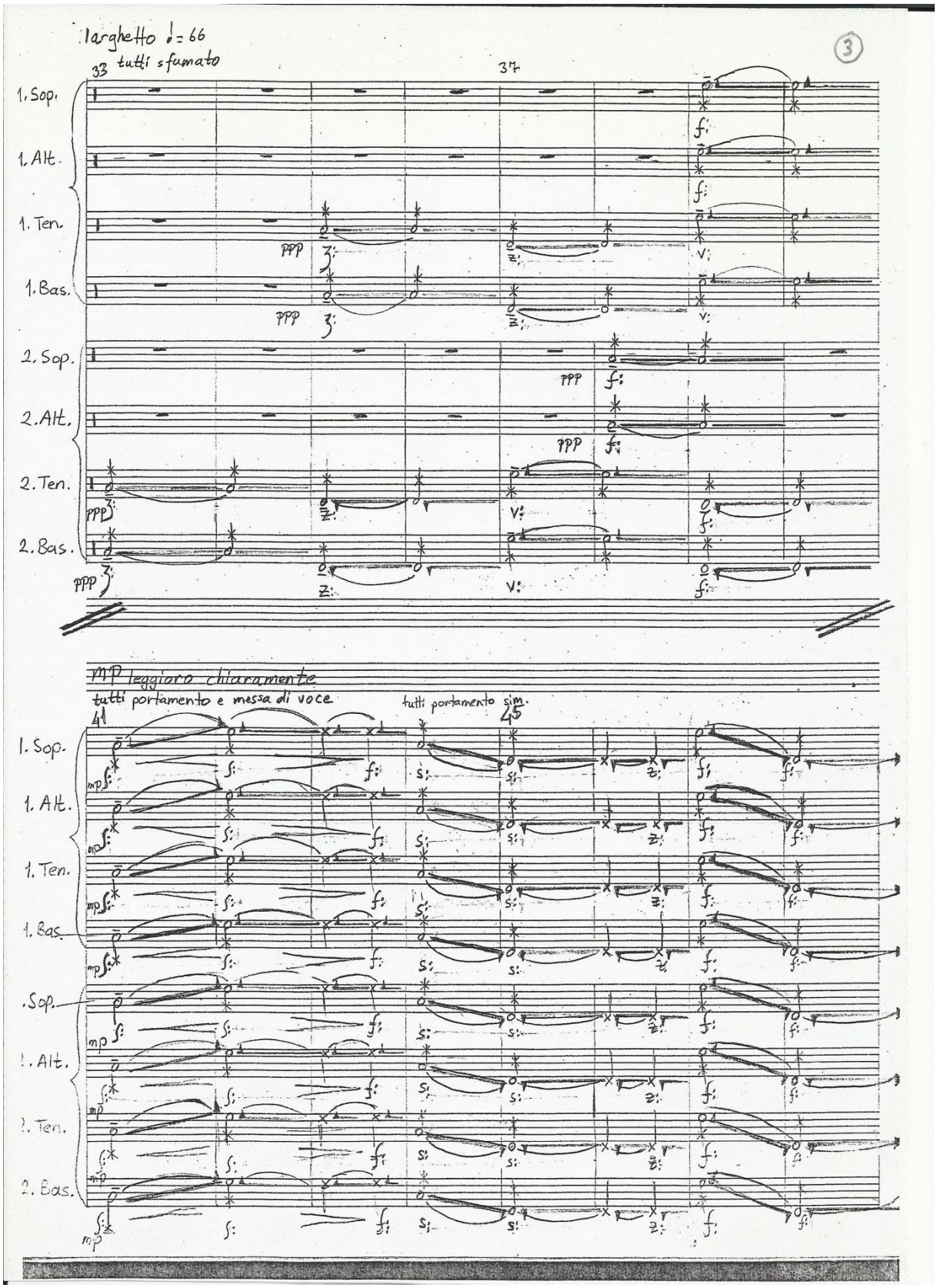
~~are vice versa.~~

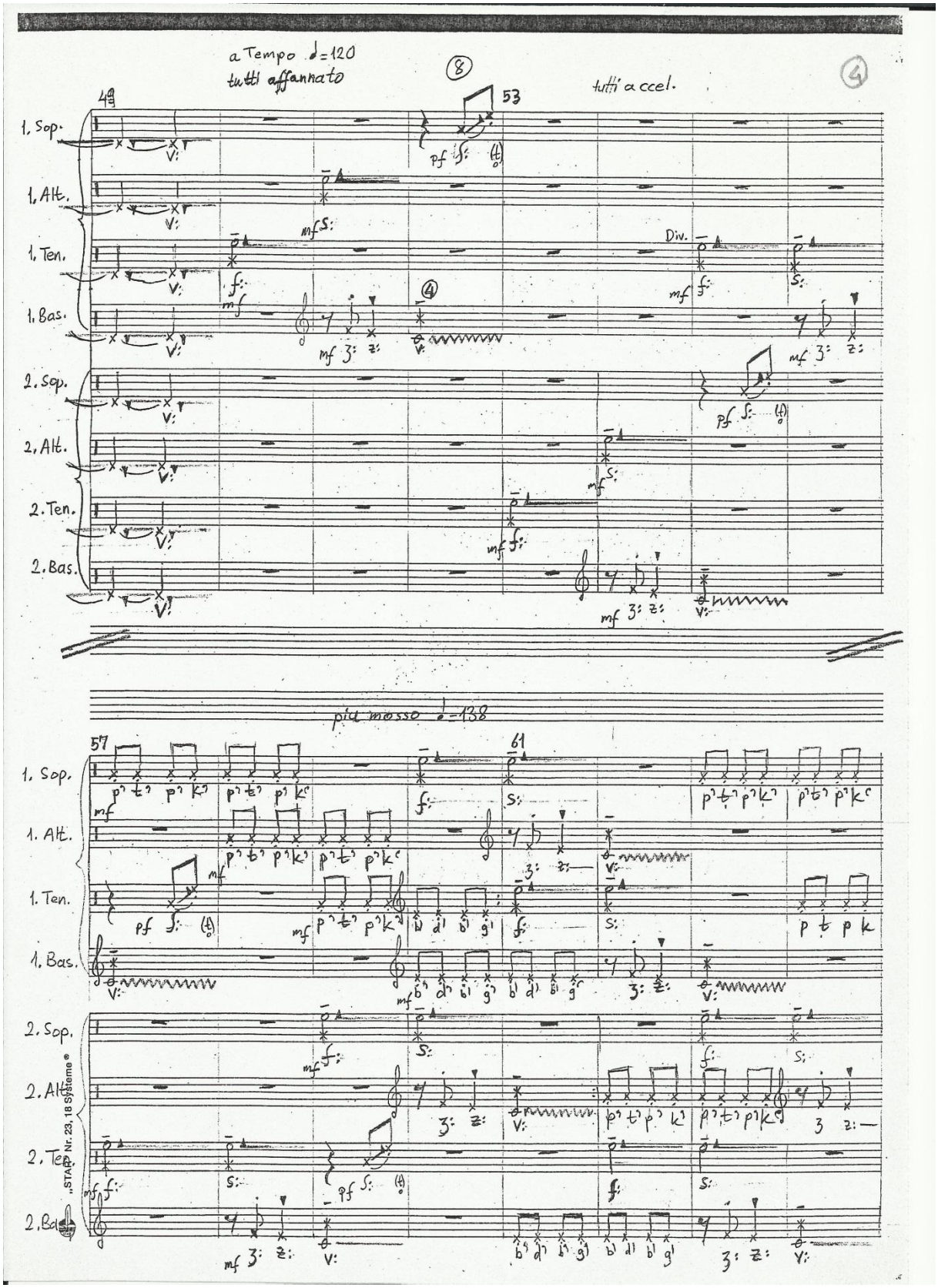
~~mmmm~~ indicates vibrato and its amount

⑤  is only used in the first movement. It means a voiced consonant should be performed at approx. the highest possible pitch with MULTISON. In the rest of the work a sprech-stimme notation is used when ever a voiced consonant is indicated (unless it is in singing voice).


IDEOGRAM
(HÂT)
Ali Riza SARAL
Allegro Misterioso ♩= 126
tutti leggiero
1. Soprano
1. Alto
1. Tenore
1. Basso
mf
stridente
morbido
minaccioso
tutti armoniosamente
tutti leggiero sim.
2. Soprano
2. Alto
2. Tenore
2. Basso
tutti animato di più
tutti più mosso
Divisi e Portamento
strascinare la voce


♩= 138
div. a 2
[2,3,4]
a Tempo
Portamento
17
21
2
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
4
Portamento sim.
div. a 3
Unison
tutti stringendo
♩= 132
tutti rall.
♩= 120
25
29
strascinare la voce
sim.
STAFF Nr. 23, 18 Systeme


larghetto ♩= 66
33 tutti sfumato
34
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
mp leggiero chiaramente
tutti portamento e messa di voce
41
tutti portamento sim.
45



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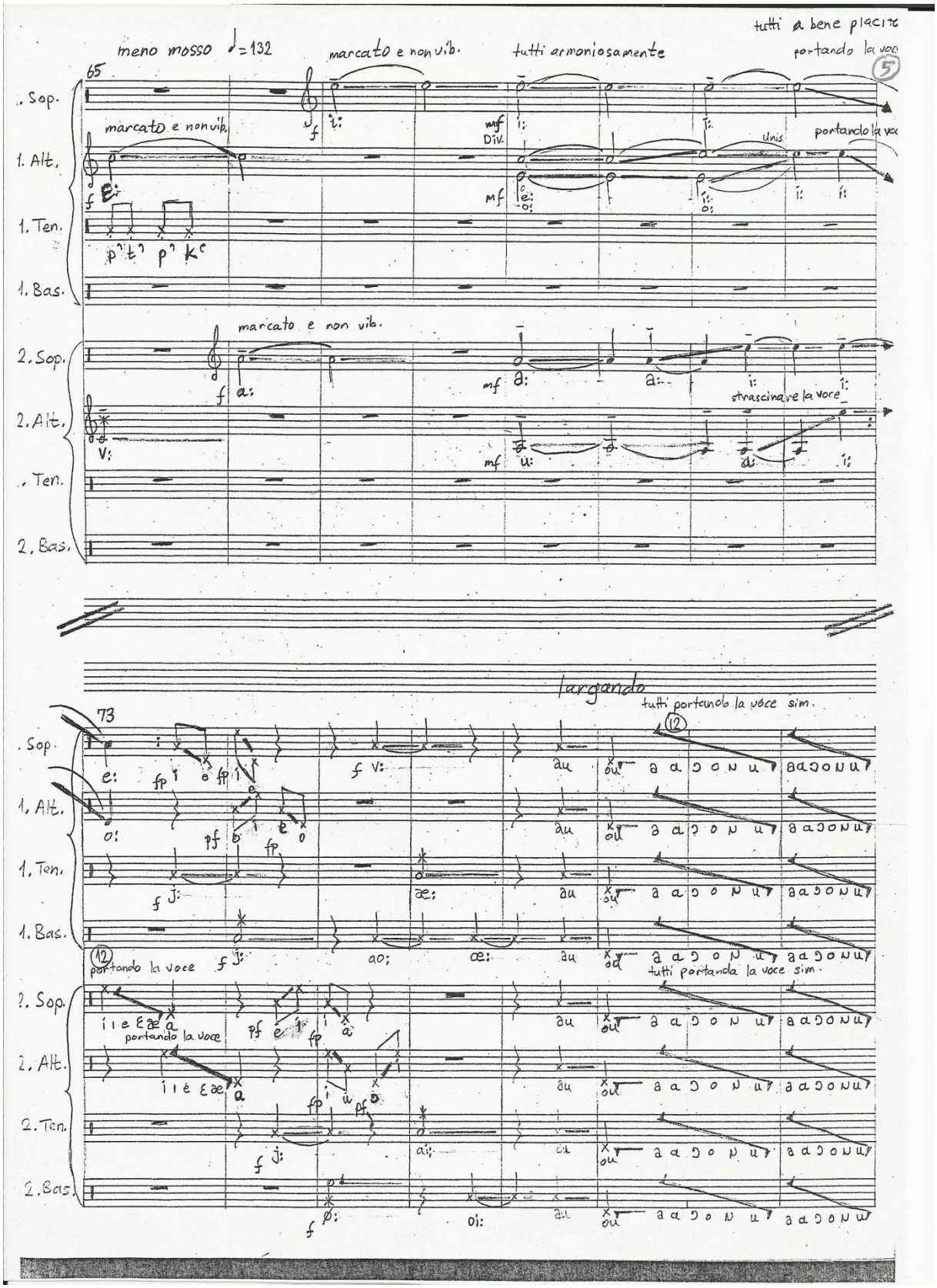
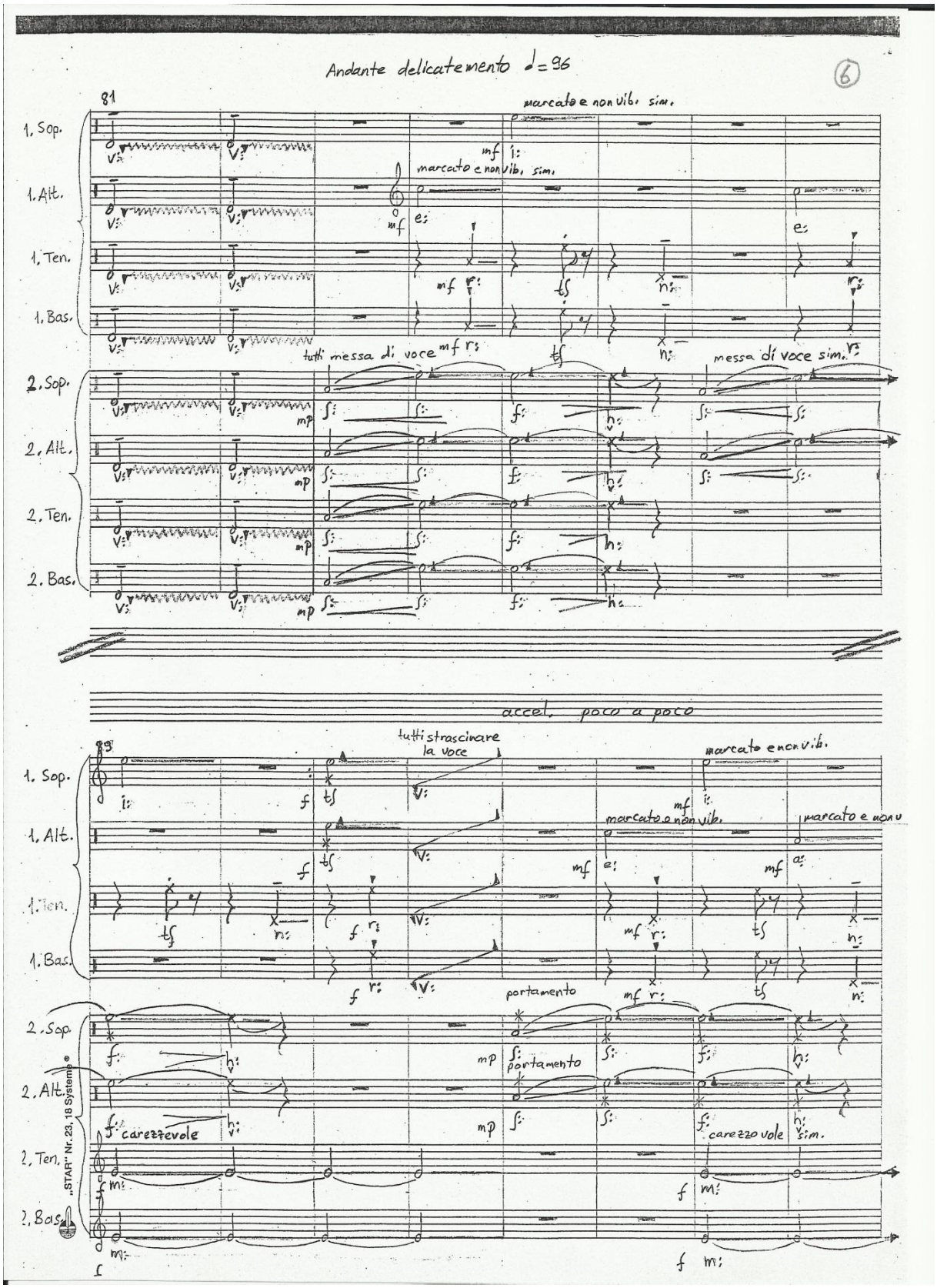

tutti a bene placite
meno mosso ♩=132
marcato e non vib.
tutti armoniosamente
portando la voce
65
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
Div.
Unis
strascinare la voce
largando
tutti portando la voce sim.
73
portando la voce
tutti portando la voce sim.


Andante delicatemento ♩= 96
81
marcato e non vib. sim.
1. Sop.
1. Alt.
1. Ten.
1. Bas.
tutti messa di voce
messa di voce sim.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
accel. poco a poco
tutti strascinare la voce
marcato e non vib.
portamento
carezzevole
carezzevole sim.
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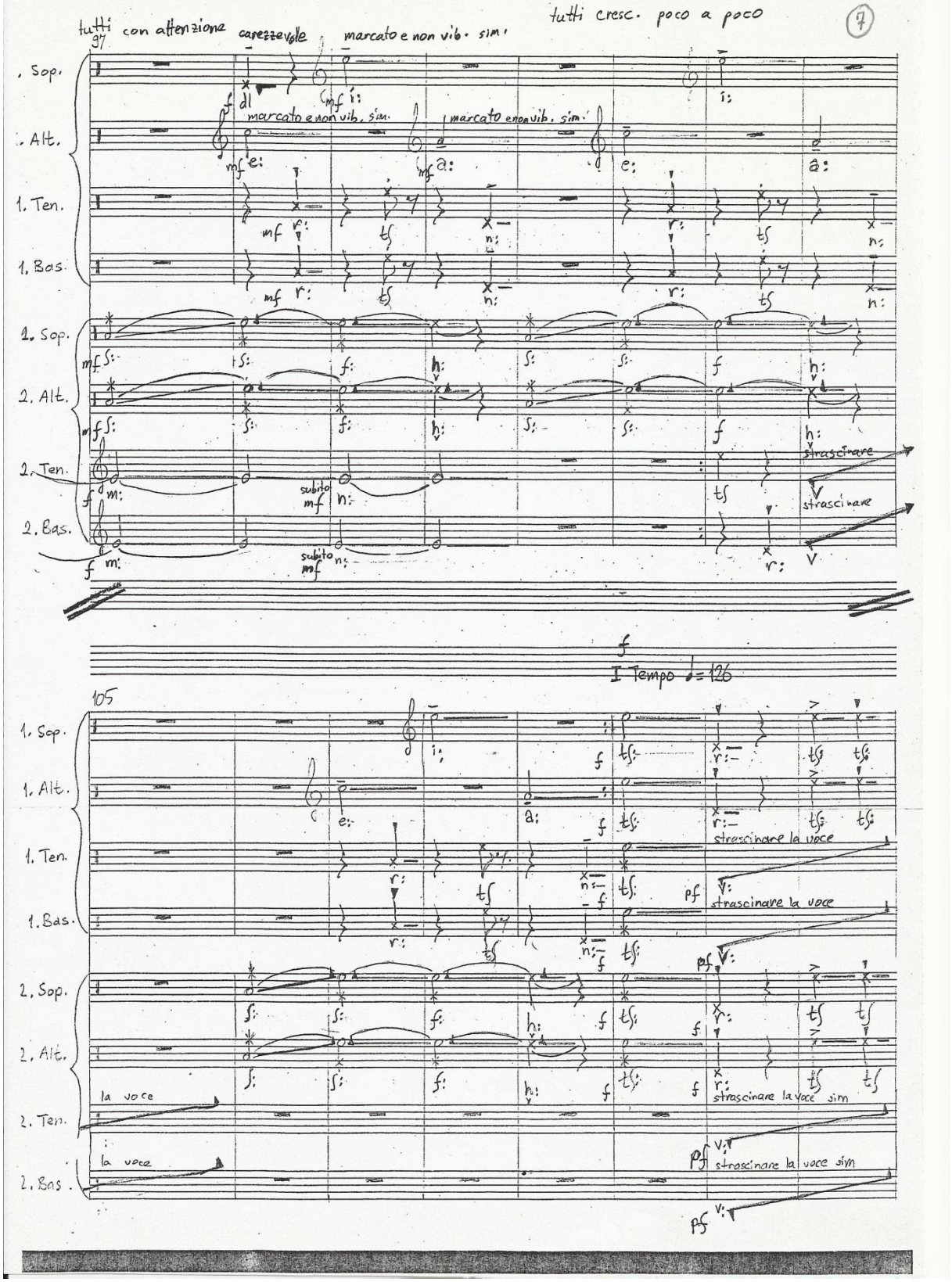
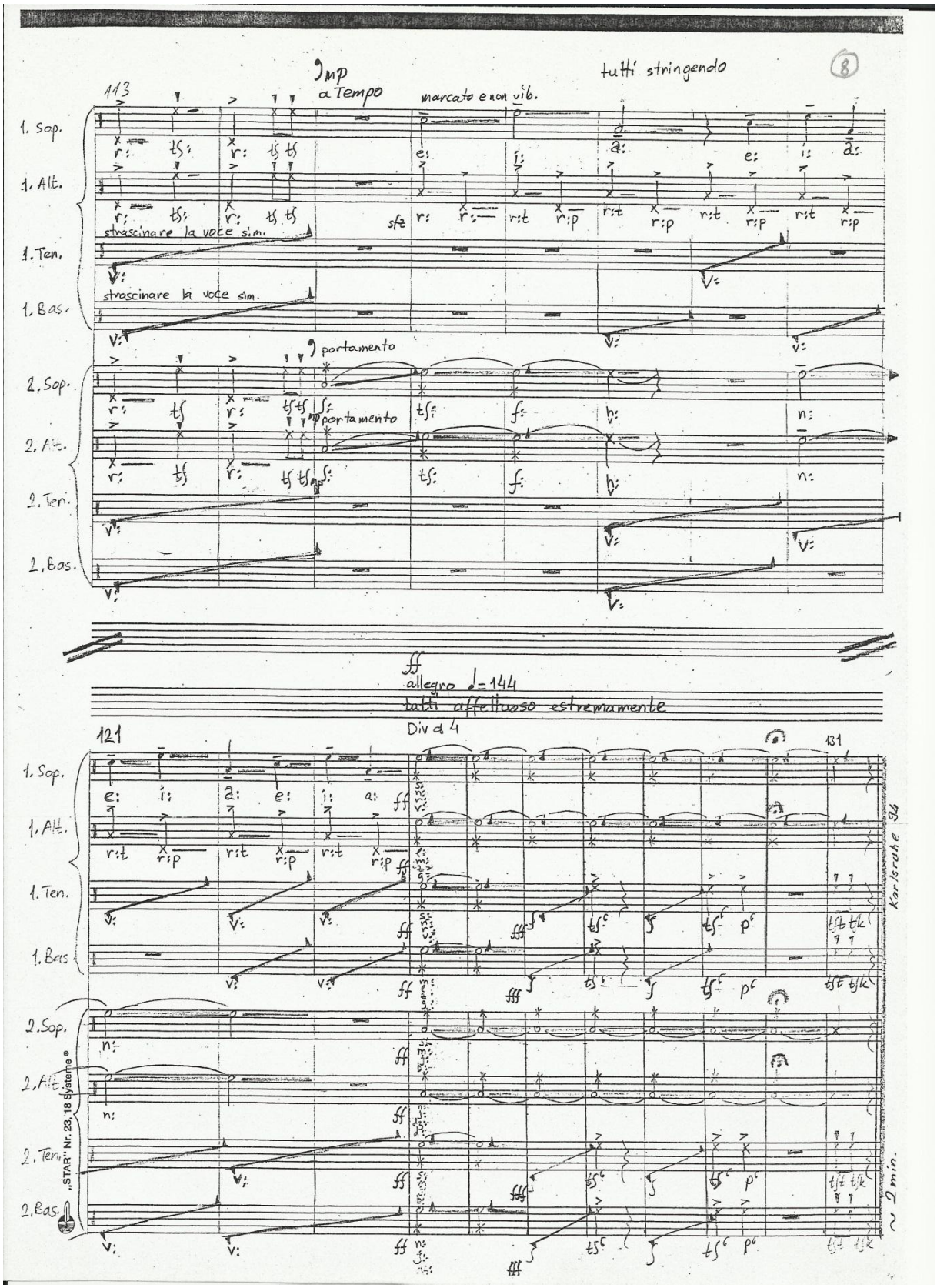

tutti con attenzione
97
carezzevole
marcato e non vib. sim.
tutti cresc. poco a poco
. Sop.
. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
subito mf
strascinare
I Tempo ♩= 126
105
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
strascinare la voce
la voce
strascinare la voce sim


8
113
mp a Tempo
marcato e non vib.
tutti stringendo
1. Sop.
1. Alt.
1. Ten.
1. Bas.
strascinare la voce sim.
sfz
portamento
2. Sop.
2. Alt.
2. Ten.
2. Bas.
ff allegro ♩= 144
tutti affettuoso estremamente
121
Div d 4
131
Kor Probe 36
~ 2 min.
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TRIBUTE TO THE WISE ONE

LIGHT HOUSE

(2)

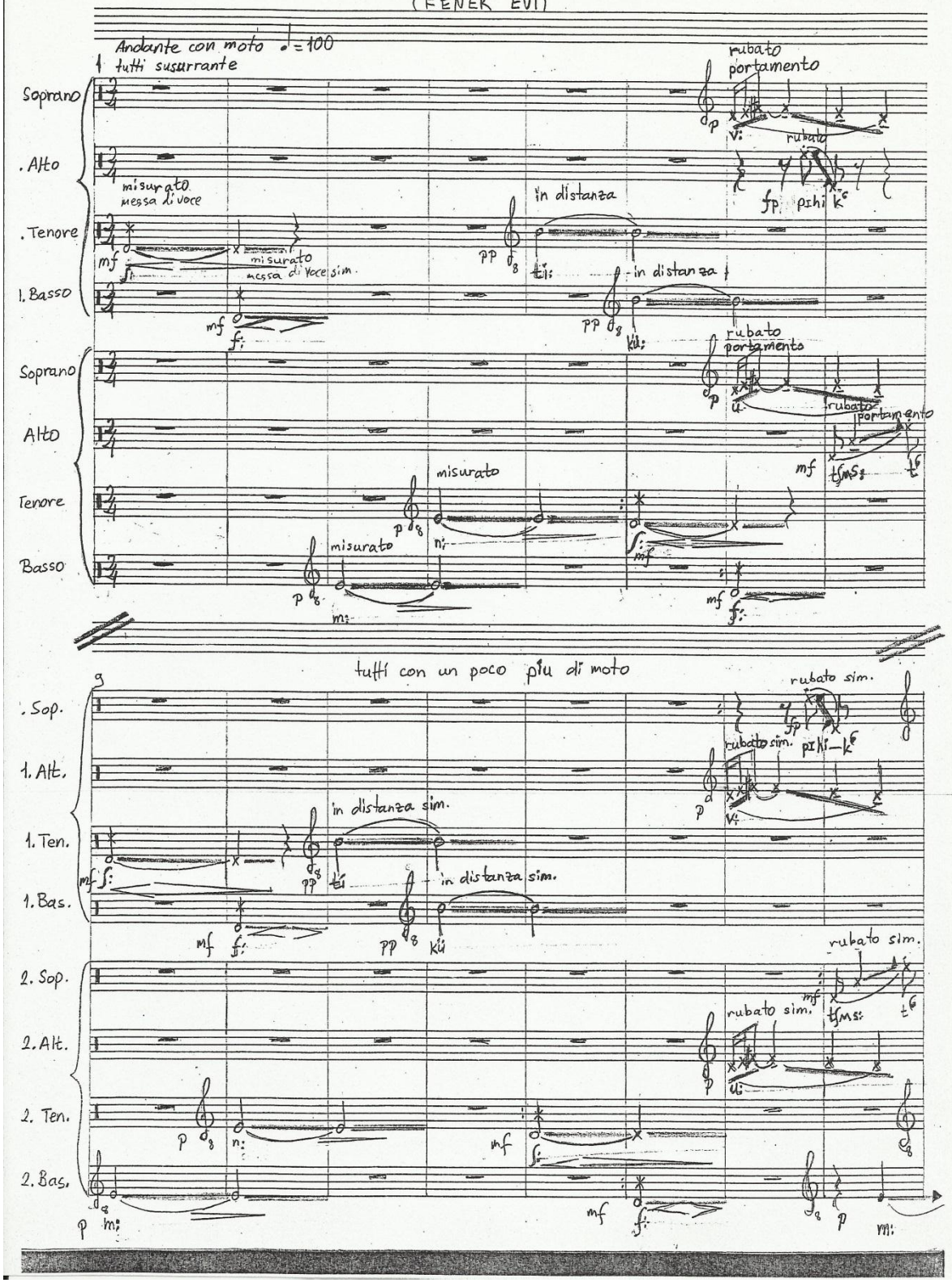
Ali Riza SARAL

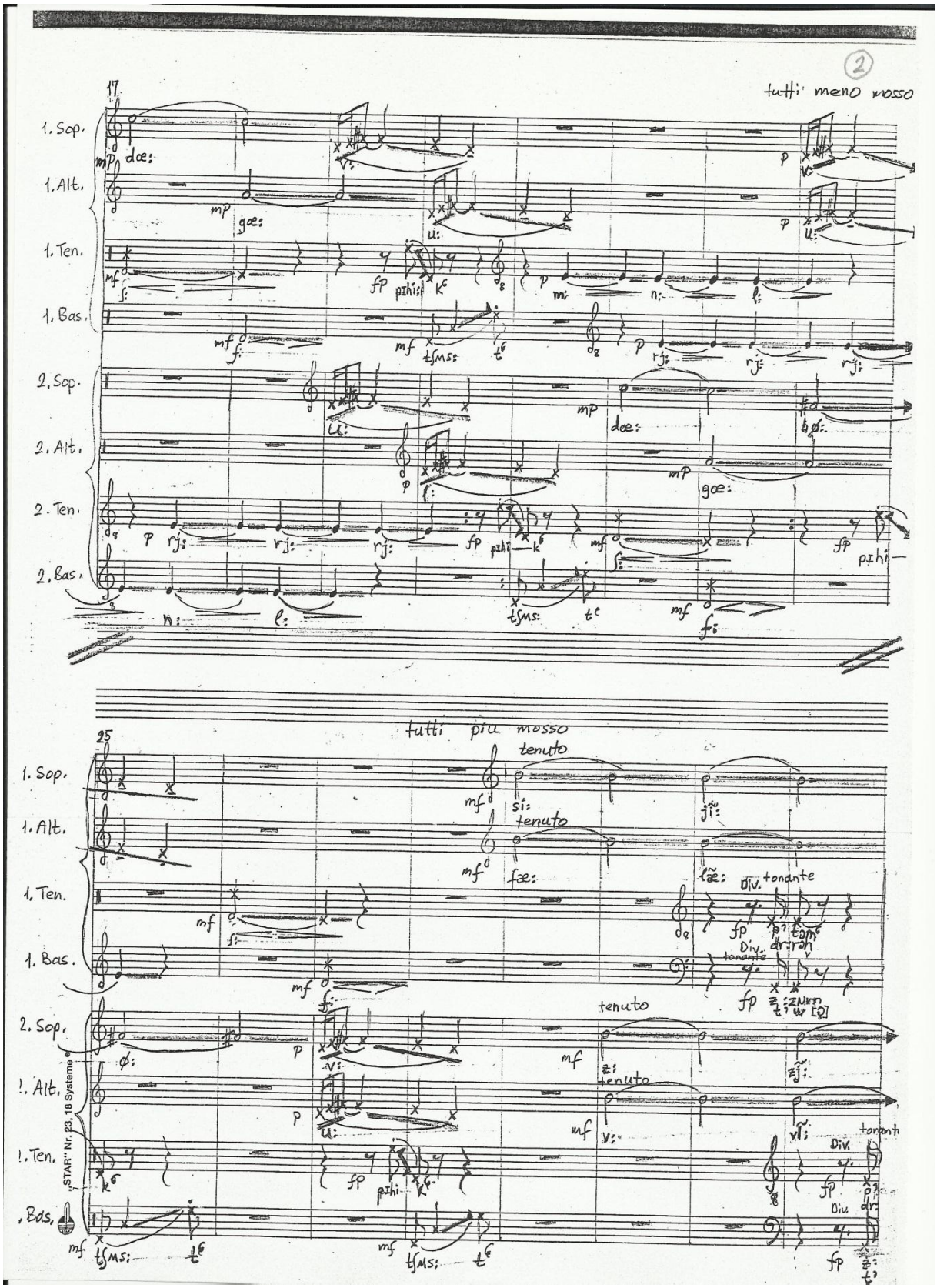
1994

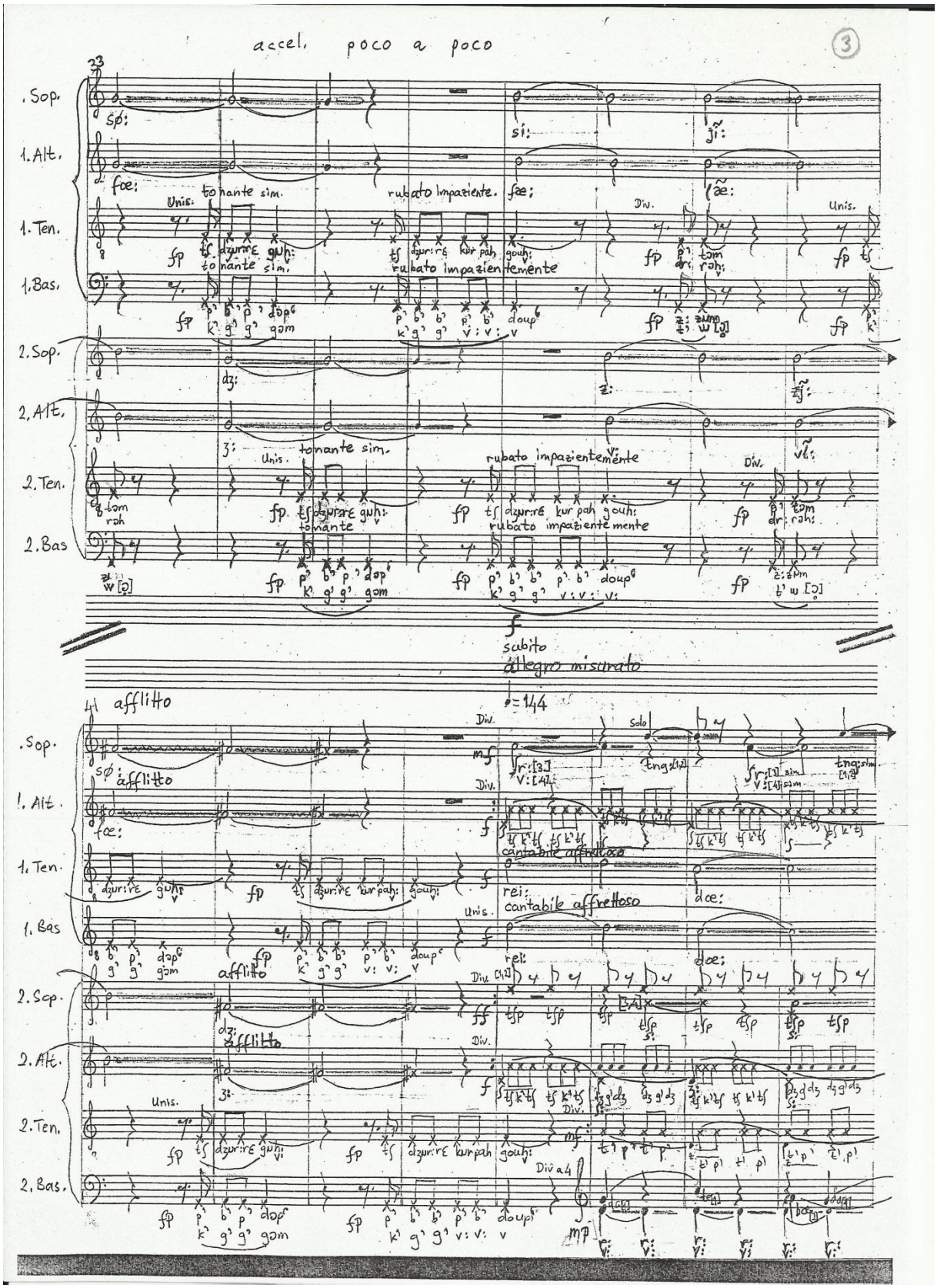
„STAR" Nr. 23, 18 Systeme ®

LIGHT HOUSE
(FENER EVİ)

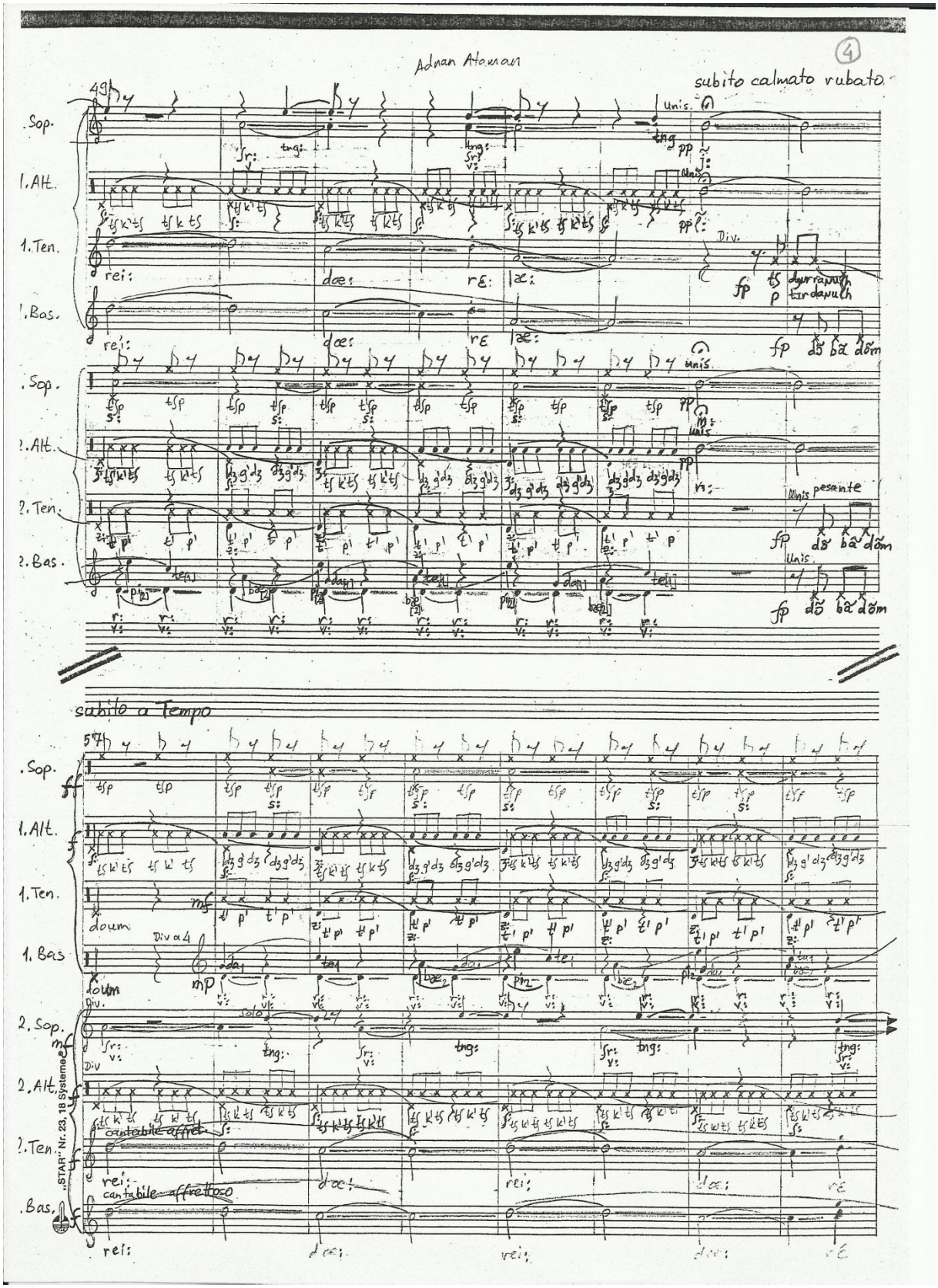
Ali Riza SARAL

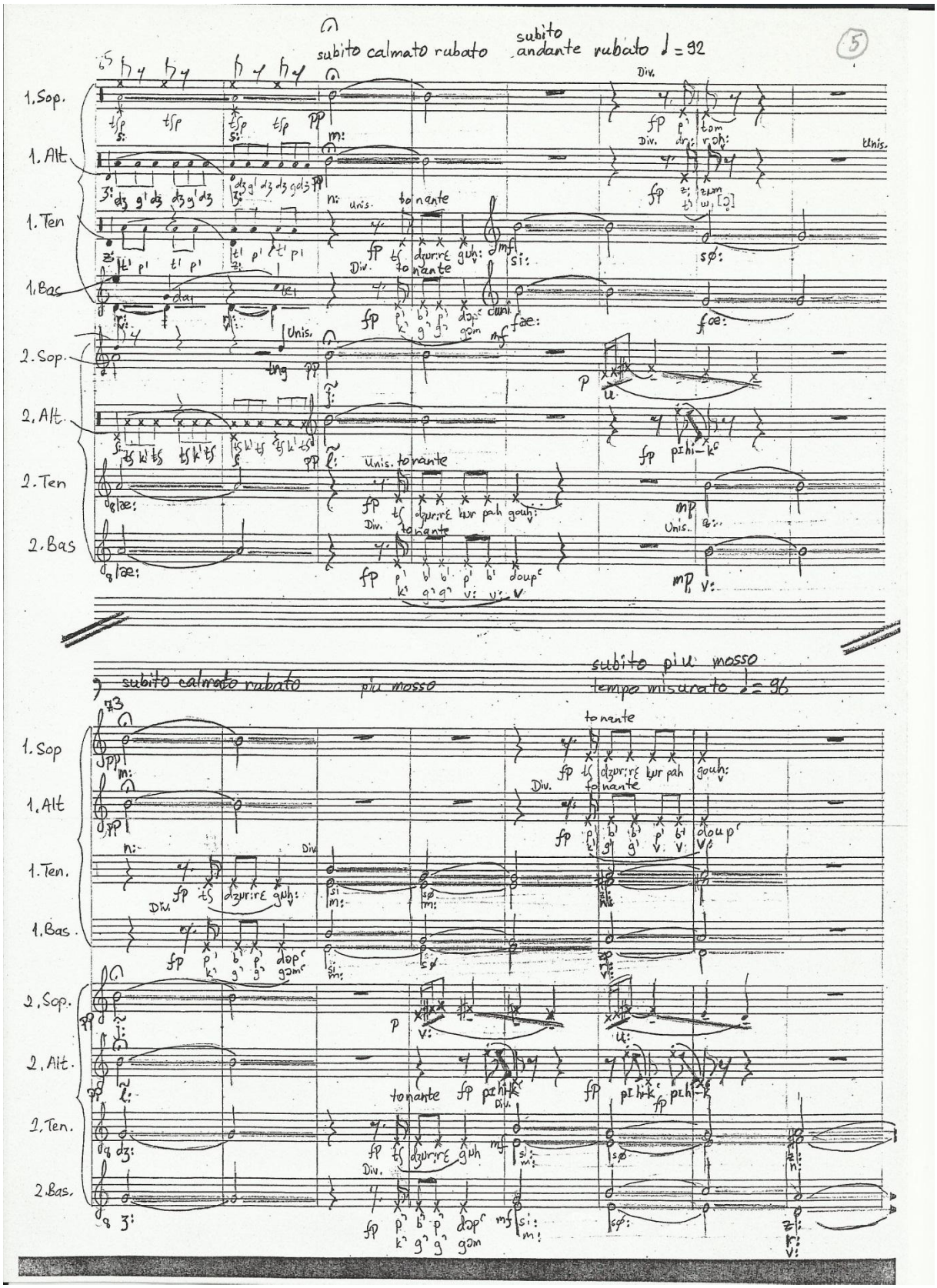


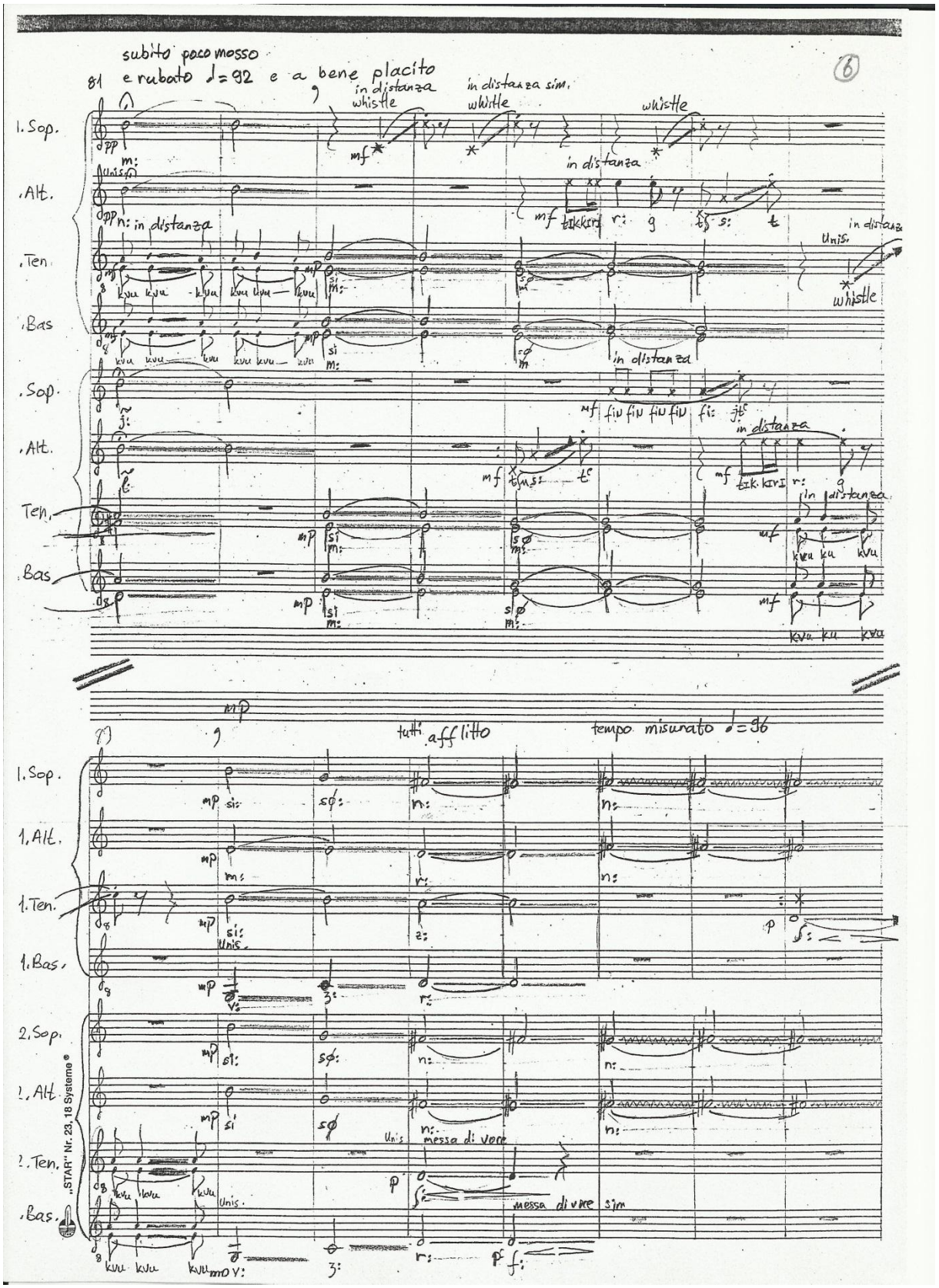

2
tutti meno mosso
17
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
tutti più mosso
25
tenuto
Div.
tonante
„STAR" Nr. 23, 18 Systeme

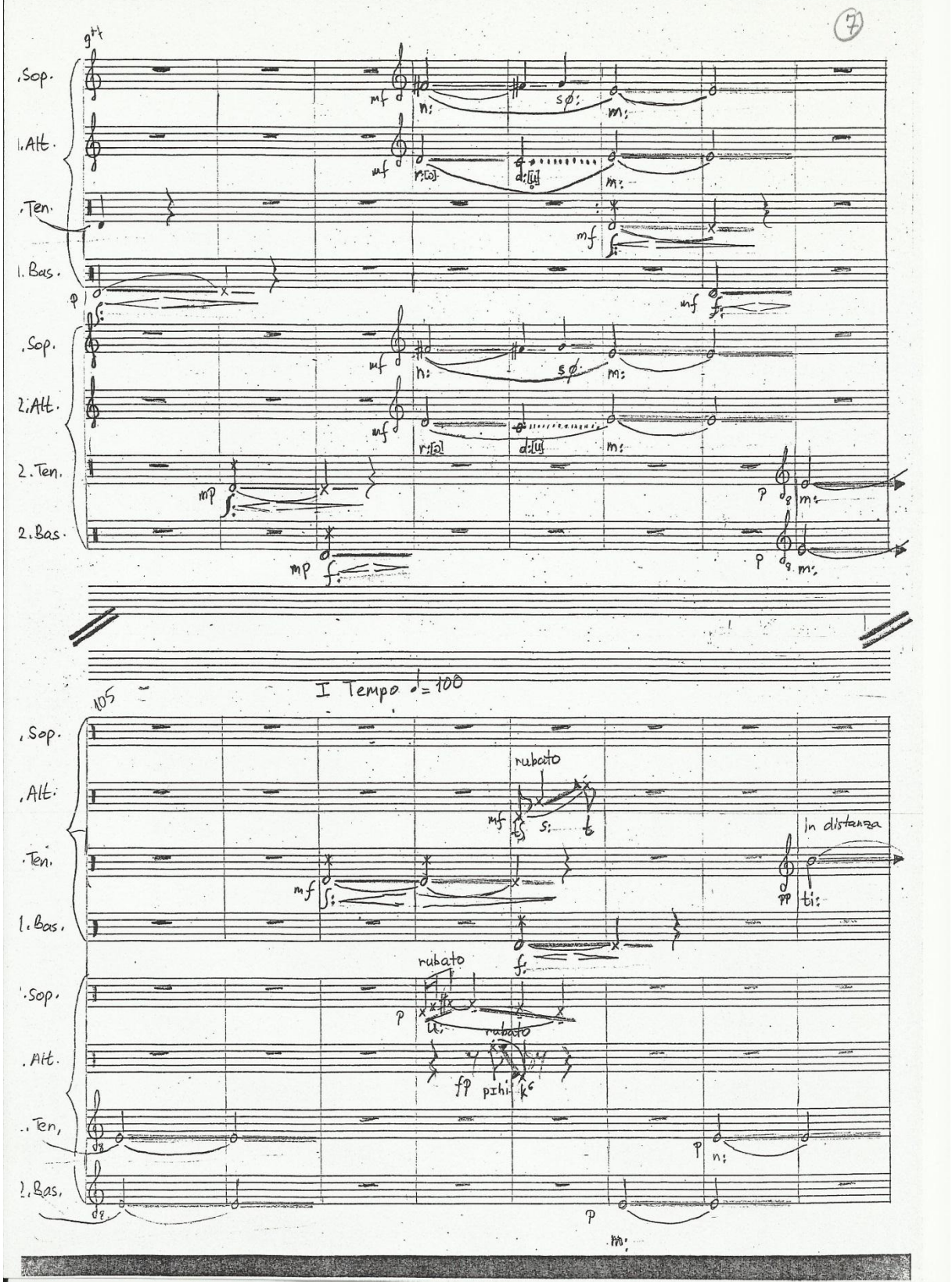

accel. poco a poco
23
. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas
Unis.
tonante sim.
rubato impaziente.
rubato impazientemente
Div.
Unis.
subito
allegro misurato
♩=144
4/4 afflitto
afflitto
Div.
solo
cantabile affrettoso
Unis.
Div a 4

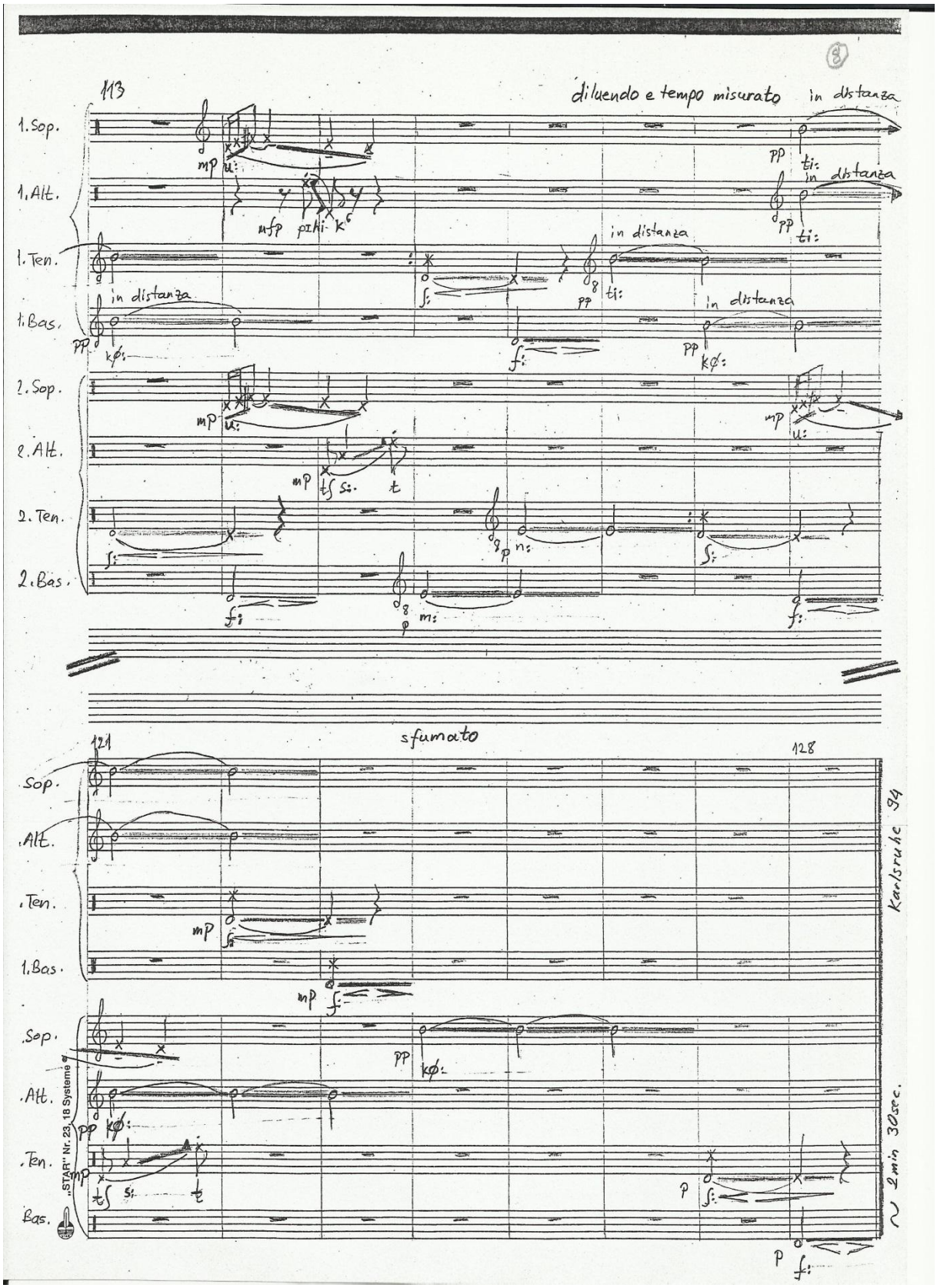
Adnan Atamanı




5
subito calmato rubato
subito andante rubato ♩ = 92
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
Div.
Unis.
tonante
subito più mosso
tempo misurato ♩ = 96


subito poco mosso
81 e rubato ♩= 92 e a bene placito
6
in distanza
whistle
in distanza sim.
1. Sop.
. Alt.
. Ten.
. Bas
. Sop.
. Alt.
Ten.
Bas
tutti
affl itto
tempo misurato ♩= 96
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
. Bas.
Unis.
messa di voce
messa di voce sim
„STAR" Nr. 23, 18 Systeme ®


1.Sop.
1.Alt.
1.Ten.
1.Bas.
2.Sop.
2.Alt.
2.Ten.
2.Bas.
105
I Tempo ♩= 100
rubato
in distanza
rubato
rubato
prihi-
ti:


113
diluendo e tempo misurato
in distanza
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
121
sfumato
128
Sop.
Alt.
Ten.
1. Bas.
Sop.
Alt.
Ten.
Bas.
Karlsruhe 94
~ 2 min 30 sec.
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TRIBUTE TO THE WISE ONE

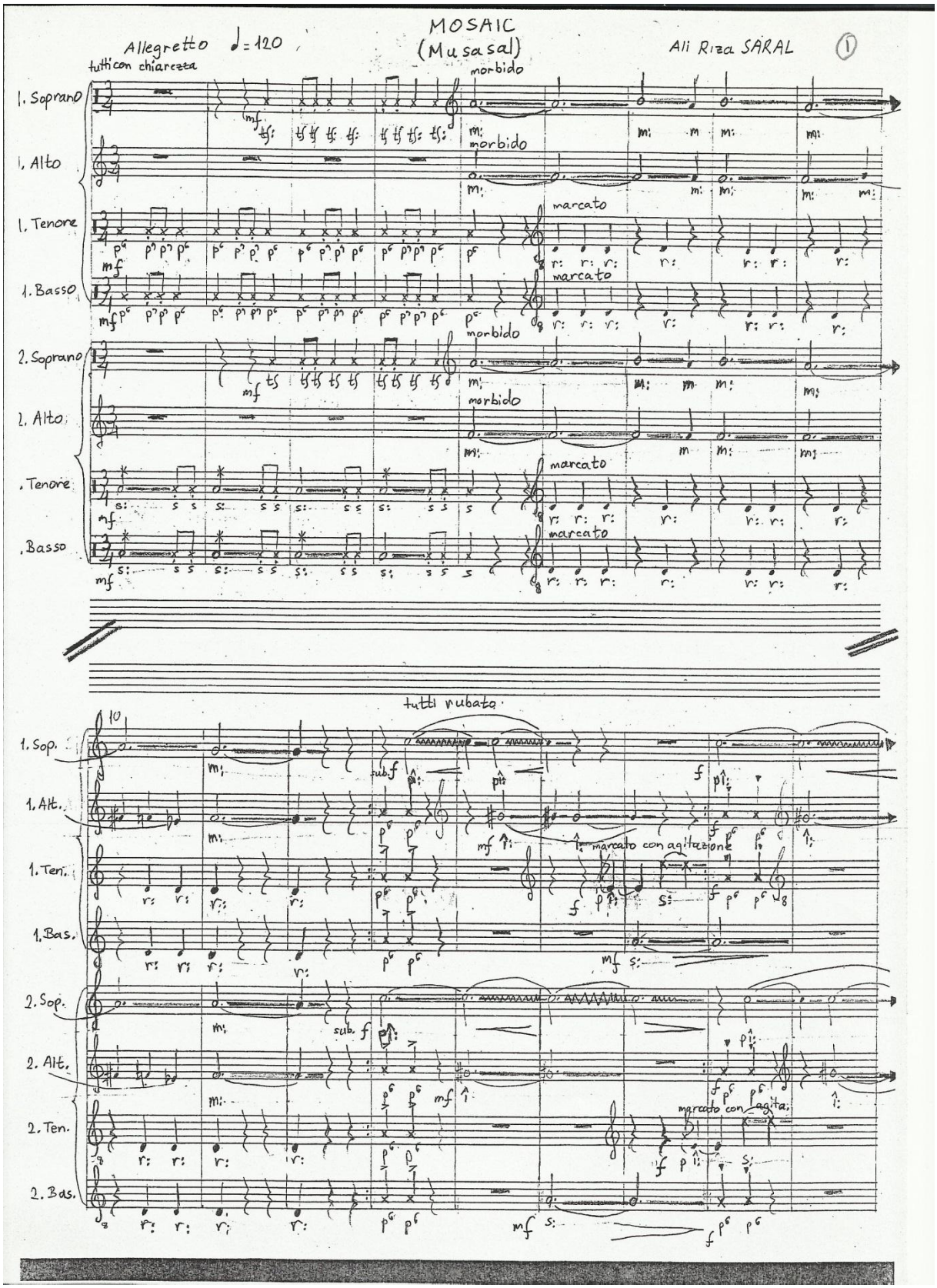
MOSAIC

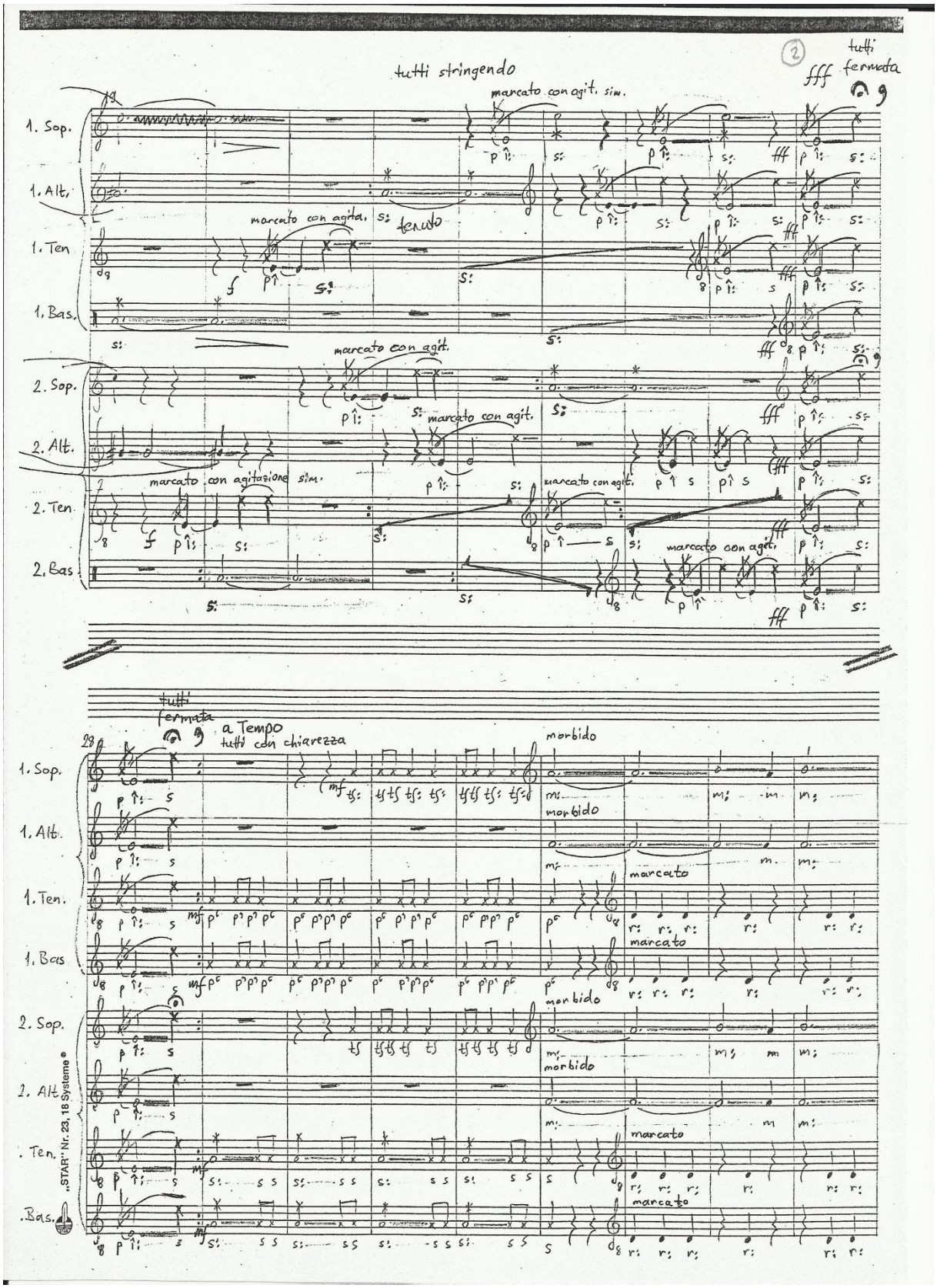
(3)

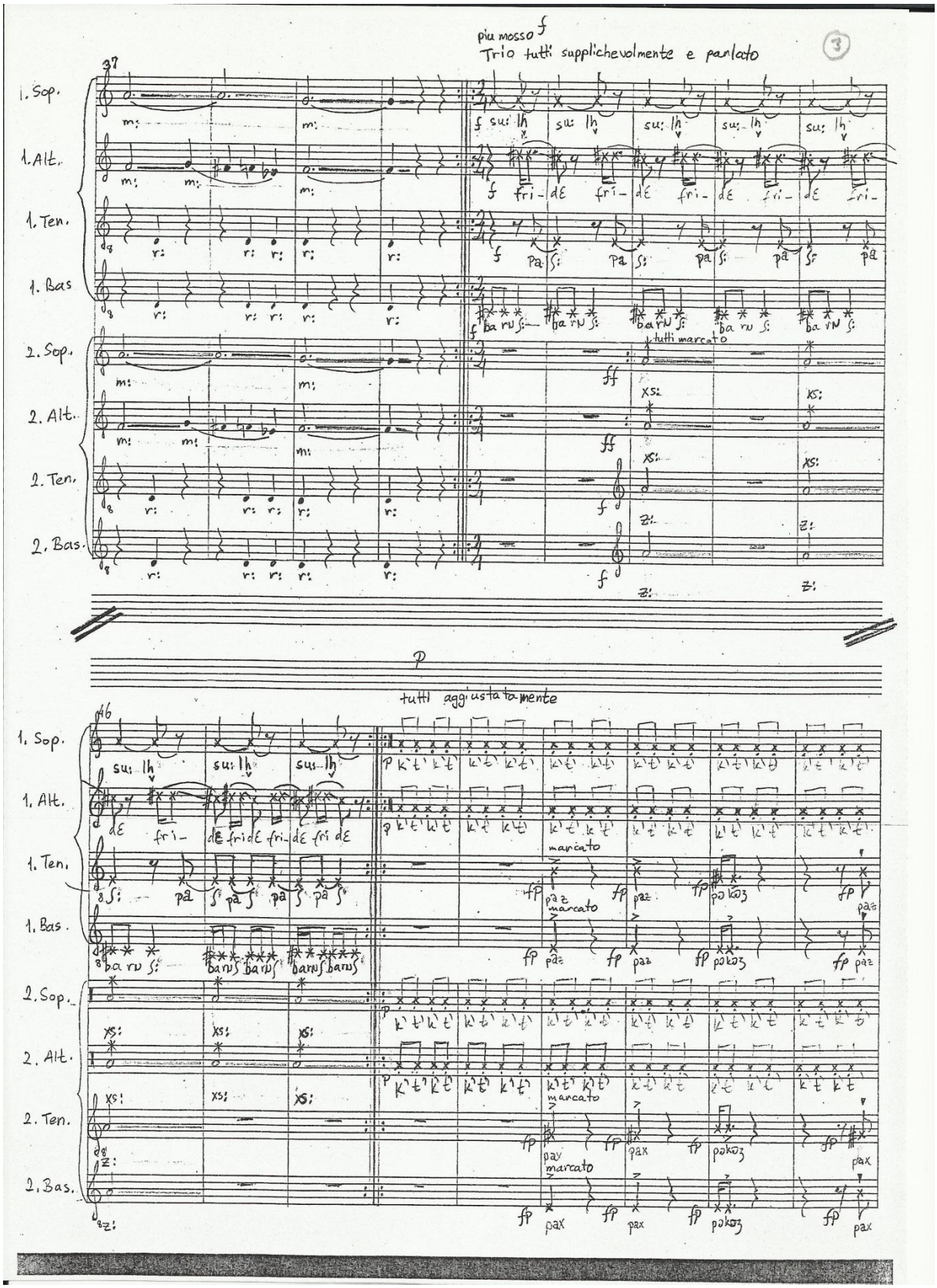
Ali Riza SARAL

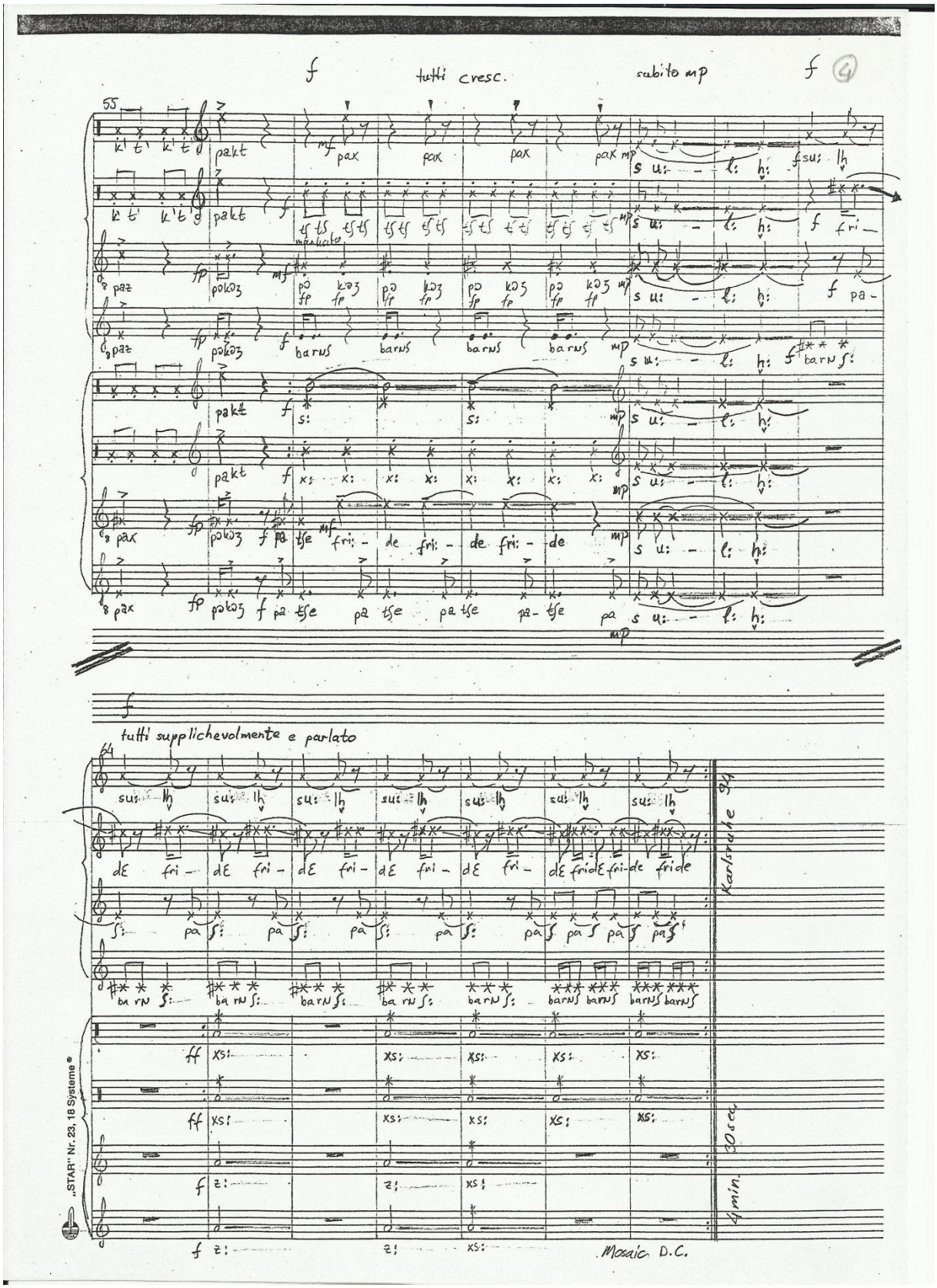
1994

„STAR" Nr. 23, 18 Systeme ®


MOSAIC
(Musasal)
Ali Riza SARAL
1
Allegretto ♩= 120
tutti con chiarezza
morbido
1. Soprano
1. Alto
1. Tenore
1. Basso
marcato
2. Soprano
2. Alto
2. Tenore
2. Basso
tutti rubato
10
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
marcato con agitazione


tutti stringendo
tutti
fermata
fff
marcato con agit. sim.
1. Sop.
1. Alt.
1. Ten
1. Bas.
marcato con agita.
tenuto
2. Sop.
2. Alt.
2. Ten.
2. Bas
marcato con agit.
marcato con agitazione sim.
tutti
fermata
a Tempo
tutti con chiarezza
morbido
marcato
„STAR" Nr. 23, 18 Systeme


più mosso f
Trio tutti supplichevolmente e parlato
37
1. Sop.
1. Alt.
1. Ten.
1. Bas
2. Sop.
2. Alt.
2. Ten.
2. Bas.
tutti marcato
p
tutti aggiustatamente
46
marcato
pax
pakoz


f
tutti cresc.
subito mp
f
55
tutti supplichevolmente e parlato
64
Karlsruhe 94
10 sec.
4 min.
Mosaic D.C.
„STAR" Nr. 23, 18 Systeme ®

TRIBOTE TO THE WISE ONE

TRIBUTE
(4)

Ali Riza Saral

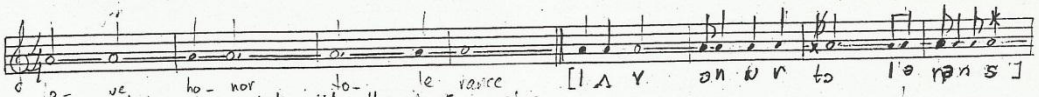
1994

„STAR" Nr. 23, 18 Systeme.®

TRIBUTE

NOTES:

(1) This work is based on J.D. Salinger's "The Catcher in the Rye". The texts are not in phonetics but in English and Turkish (approximately).

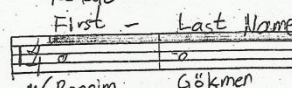
(2) 

It should be performed with the singing voice.

emphasised ei

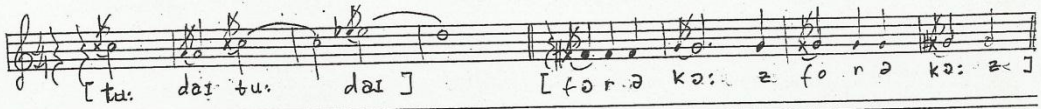
(3) Slamming: Slam the floor continously with your feet (as in musician ~~applausing~~) till the stop indication.

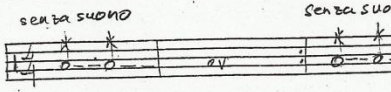
(4) # ♭ ♮ apply only for that bar.

(5) 

The choir members should utter their names at the places indicated as "first- last Name". There are 32 of these places one for each member of the choir. The names of the students of Erçivan Saydam are filled in here as an example. Erçivan Saydam is an Harmony - Counterpoint - Fugue teacher at Istanbul State Conservatoir.

(6)

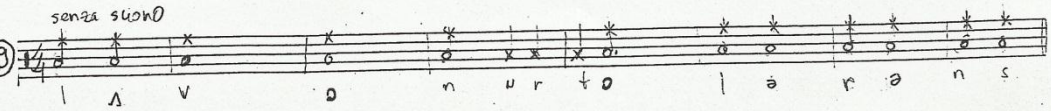
(7) 

(8) 

Like whisper, All the voiced consonants should be converted to their voiceless equivalents.

b → p ʧ → ʃ d → t z → s g → k ð → θ ʒ → ʃ v → f dʒ → ʧ

Vowels and diphthongs should be performed with the same resonator mouth forms without actuation from voicebox. There should be a flow of air by the power of lungs as in [h].

(9) 

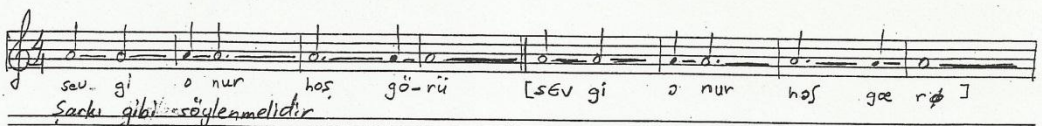
„STAR" Nr. 23, 18 Systeme ®

SUNU

NOTLAR:

(1) Bu bölüm J. D. Salinger'in "The Catcher in the Rye (Tarla Bekçisi)" adlı kitabı üzerine kurulmuştur. Sözler fonetik olarak değil İngilizce ve Türkçe (parantez içinde) yazılmıştır.

(2)

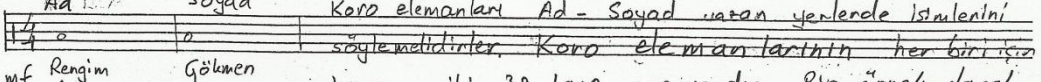


Şarkı gibi söylenmelidir

(3) Slam; Müzisyen alkışı gibi ayağınızla yere vurunuz (dur işaretine kadar).

(4) # b ♮ yalnızca ilgili ölçü için geçerlidir.

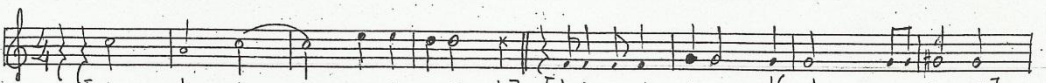
(5)



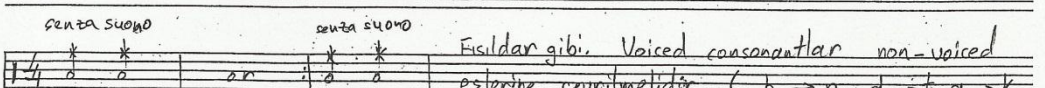
Koro elemanları Ad - Soyad yazan yerlerde isimlerini söylemelidirler. Koro elemanlarının her biri için bunun gibi 32 tane yer vardır. Bir örnek olarak, burada Erçivan Saydam'ın öğrencilerinin isimleri kullanılmıştır. Erçivan Saydam İstanbul Devlet Konservatuarında Armoni-Kontrpuan Füg öğretmenidir.

(6)

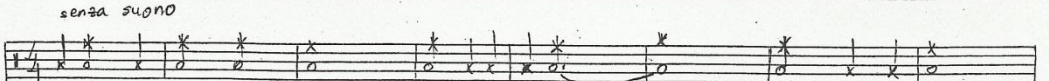
(7)

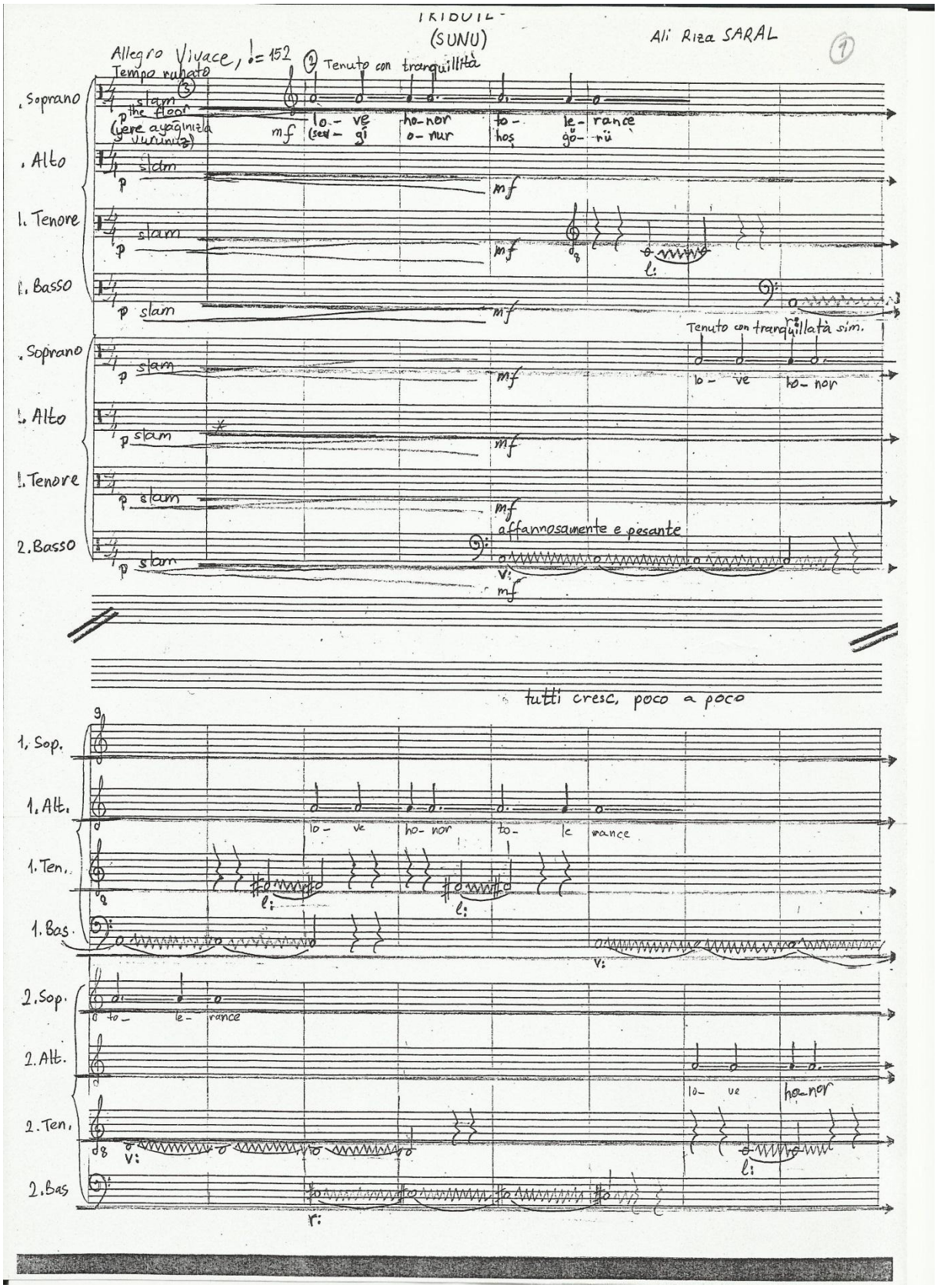


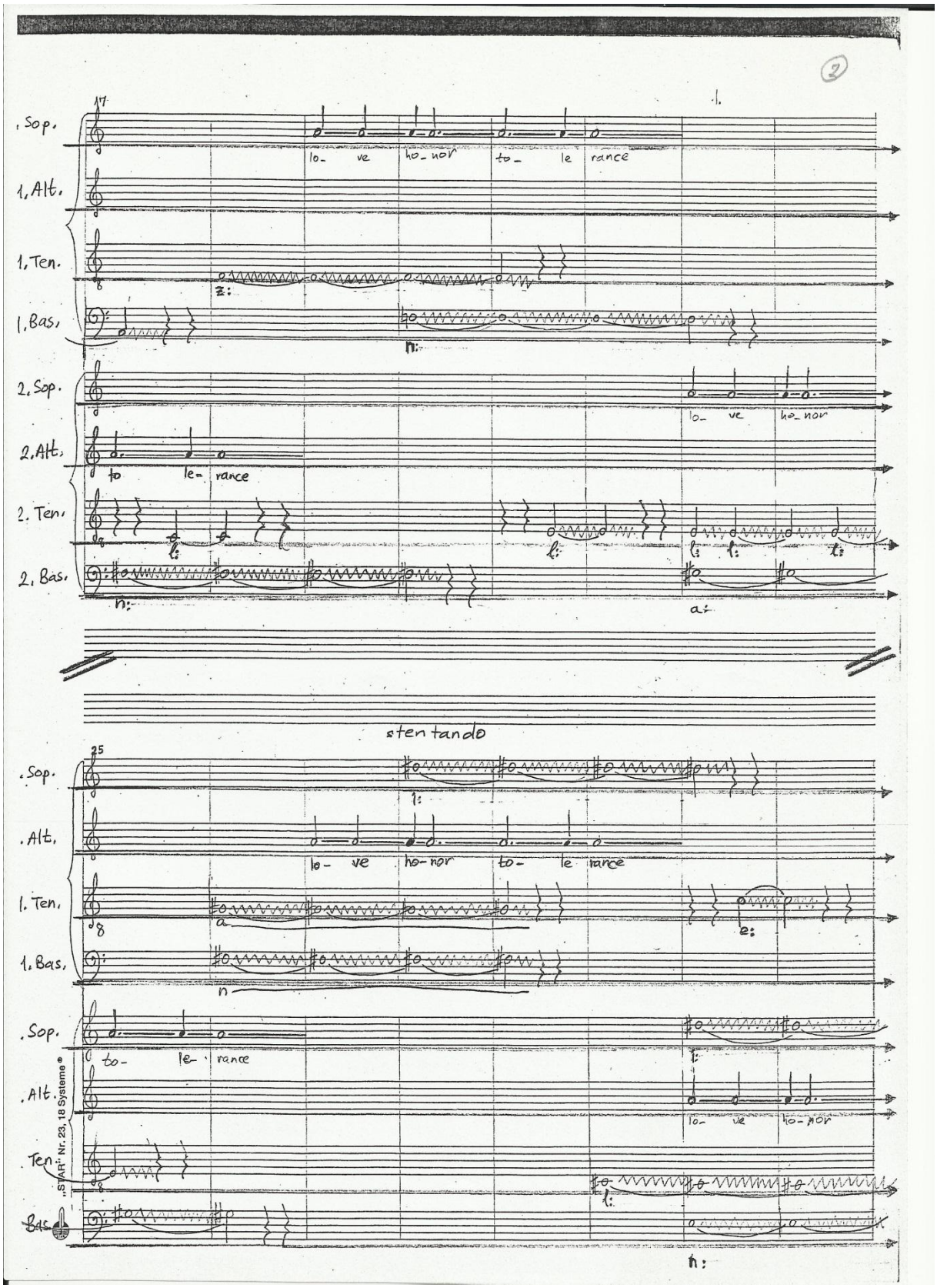
(8)



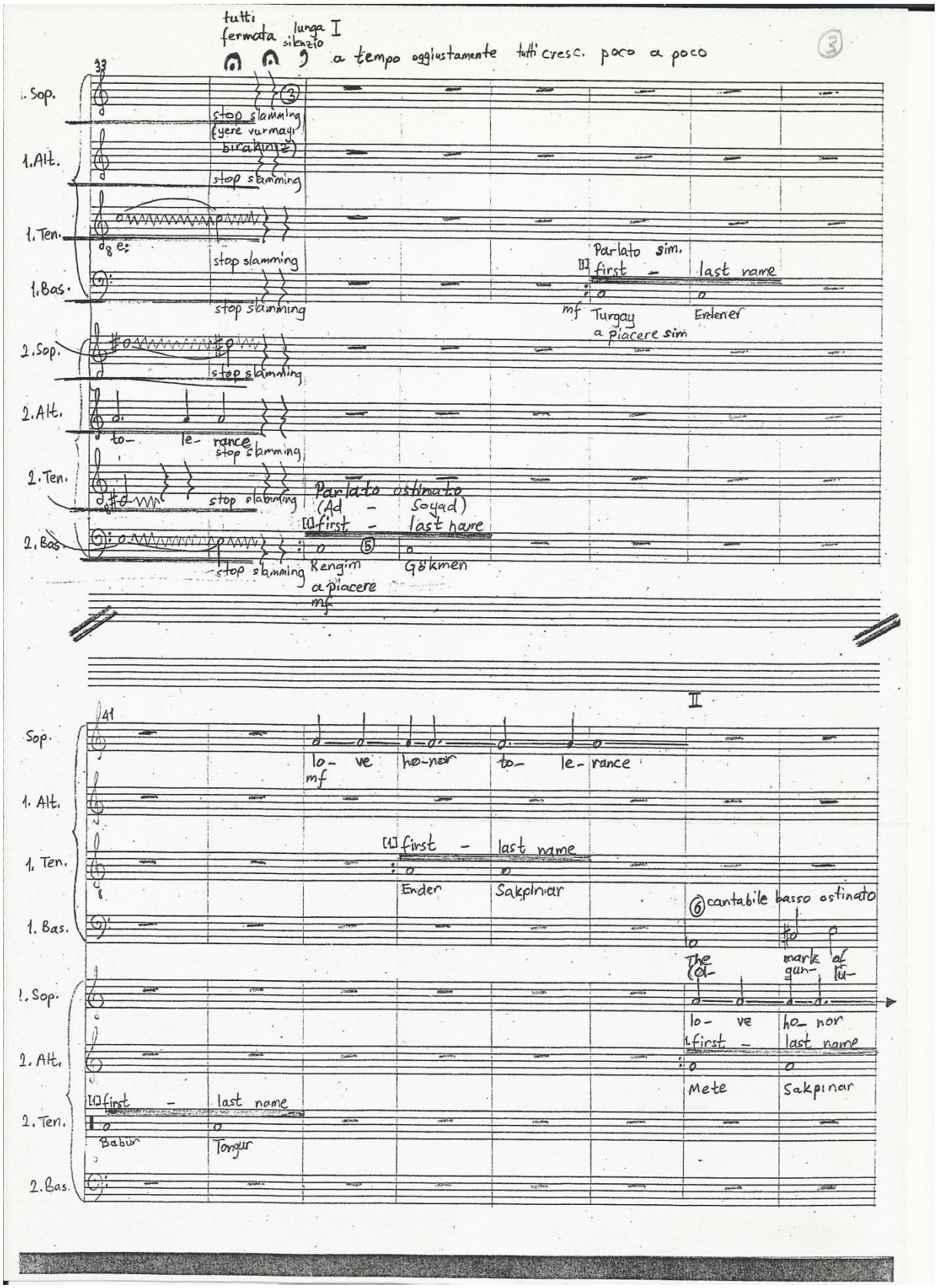
Fısıldar gibi. Voiced consonantlar non-voiced eşlerine çevrilmelidir (b → p, d → t, g → k, s → z, v → f, j → ş, c → ç) Vowel ve diphthong'lar aynı resonator oranlı sekli ile ile fakat ses kutusundan akciğerden gelmeden söylenmelidir. [h] ıdeğ olduğu gibi bir kavi akımı olmamalıdır.

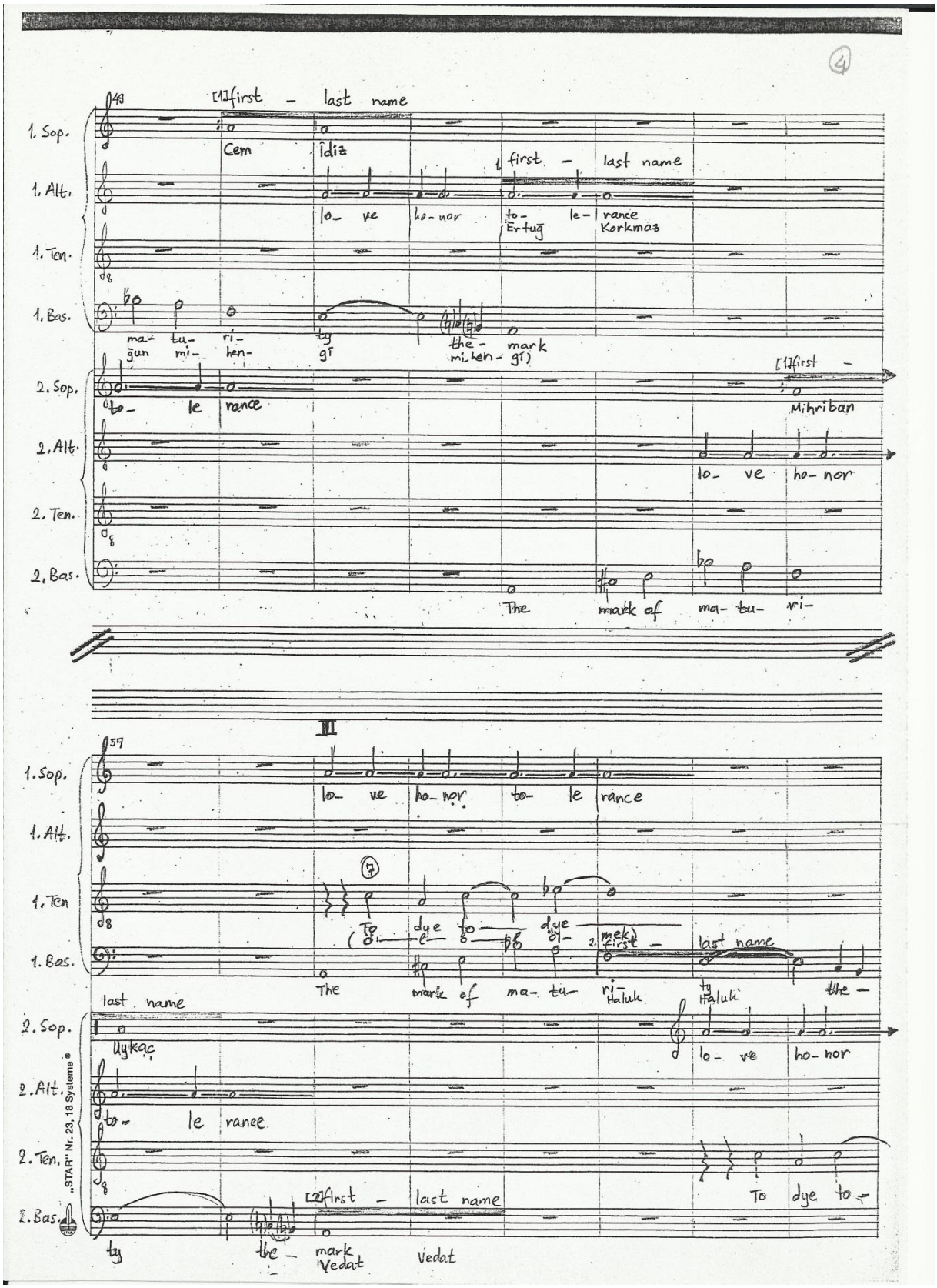


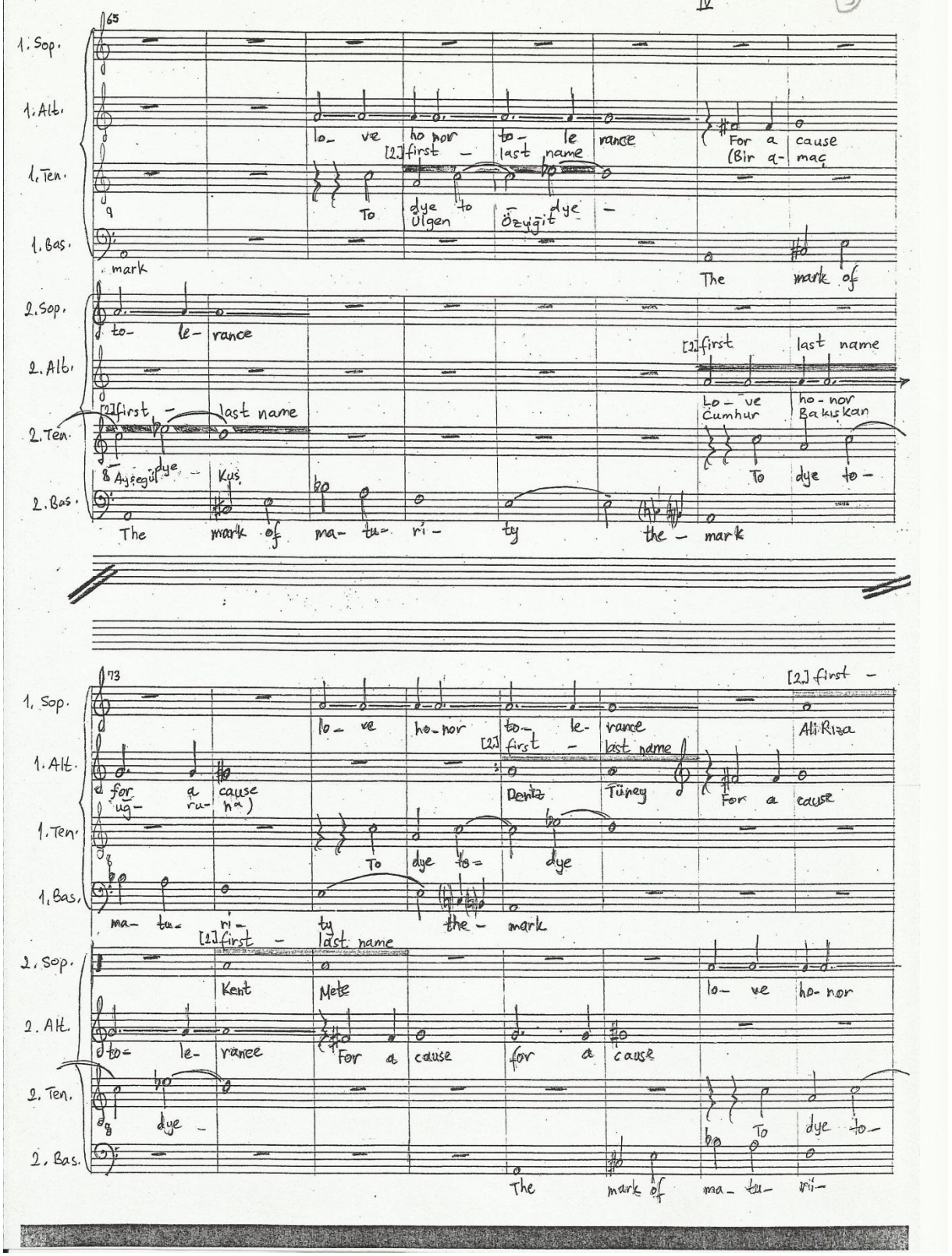

(SUNU)
Ali Riza SARAL
Allegro Vivace, ♩= 152
Tempo rubato
Tenuto con tranquillità
1. Soprano
1. Alto
1. Tenore
1. Basso
2. Soprano
2. Alto
2. Tenore
2. Basso
Tenuto con tranquillità sim.
affannosamente e pesante
tutti cresc. poco a poco
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.

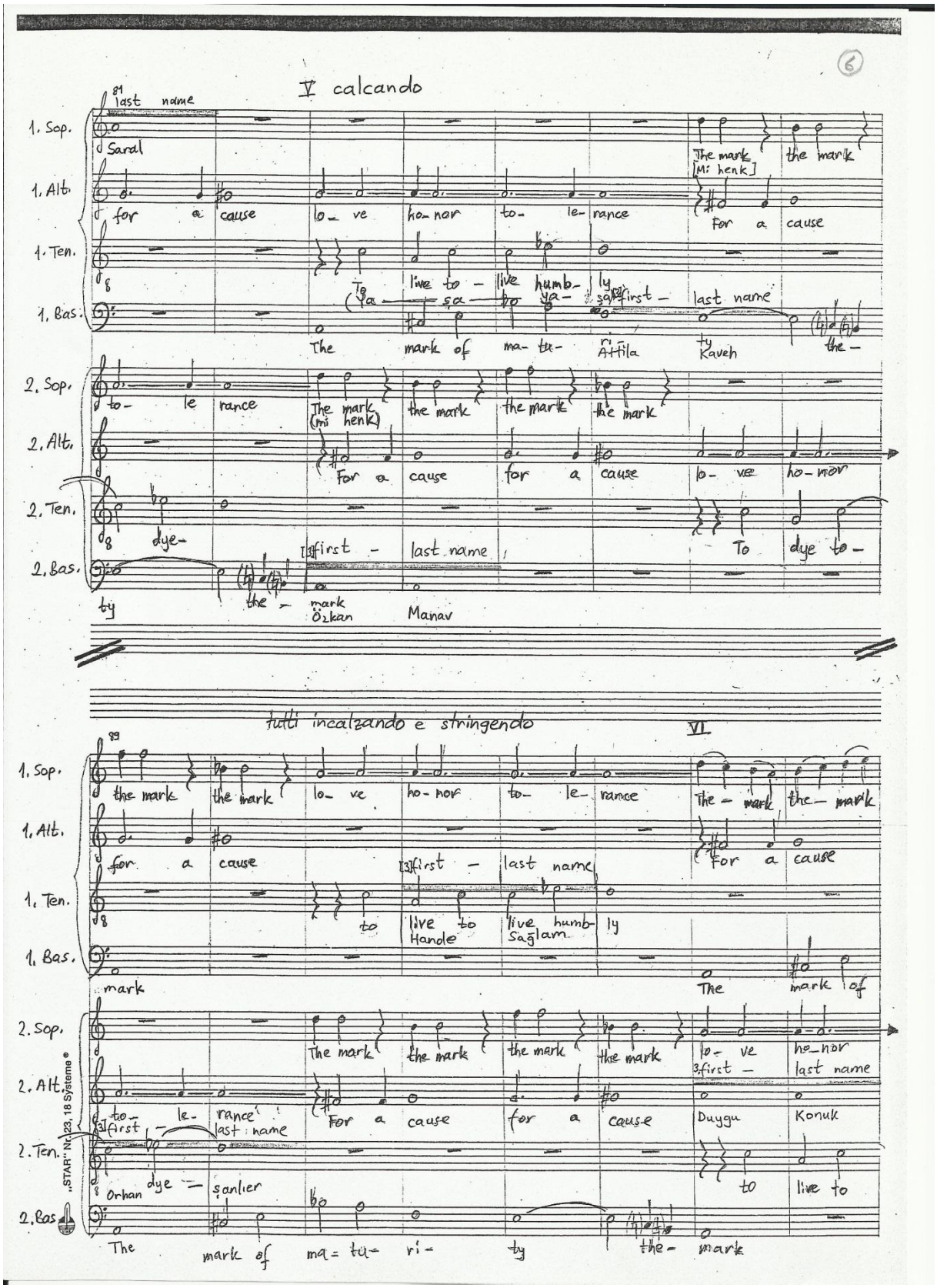


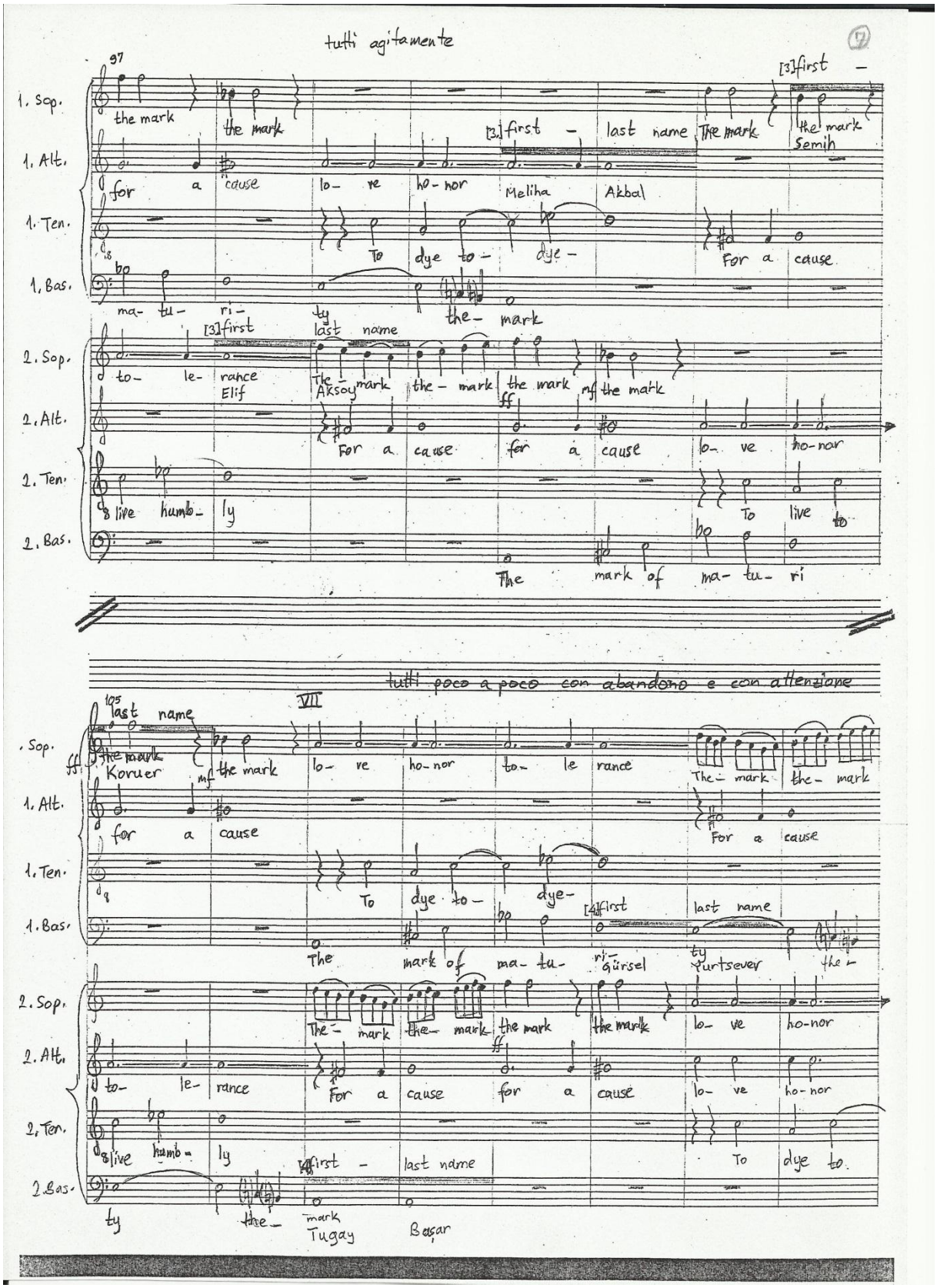
„START" Nr. 23, 18 Systeme ®

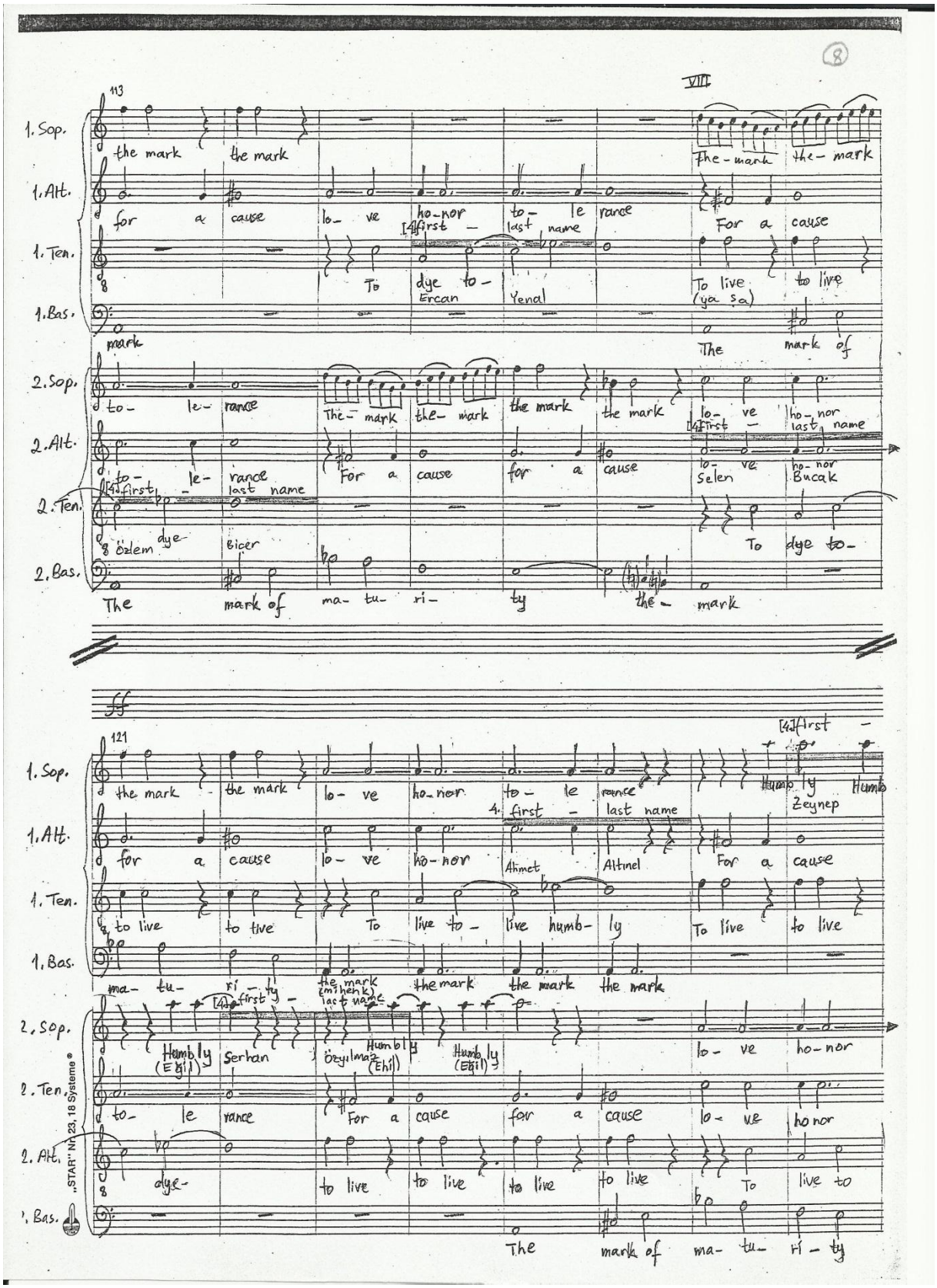

tutti
fermata
lunga silenzio
I
a tempo aggiustamente tutti cresc. poco a poco
33
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
stop slamming
(yere vurmayı bırakınız)
to- le- rance
Parlato sim.
first - last name
mf Turgay Erdener
a piacere sim
Parlato ostinato
(Ad - Soyad)
first - last name
Rengim Gökmen
a piacere
mf
II
41
Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
lo- ve ho-nor to- le- rance
mf
first - last name
Ender Sakpınar
6 cantabile basso ostinato
The (ot-
mark gun-
of lu-
lo- ve ho- nor
first - last name
Mete Sakpınar
first - last name
Babür Tongur

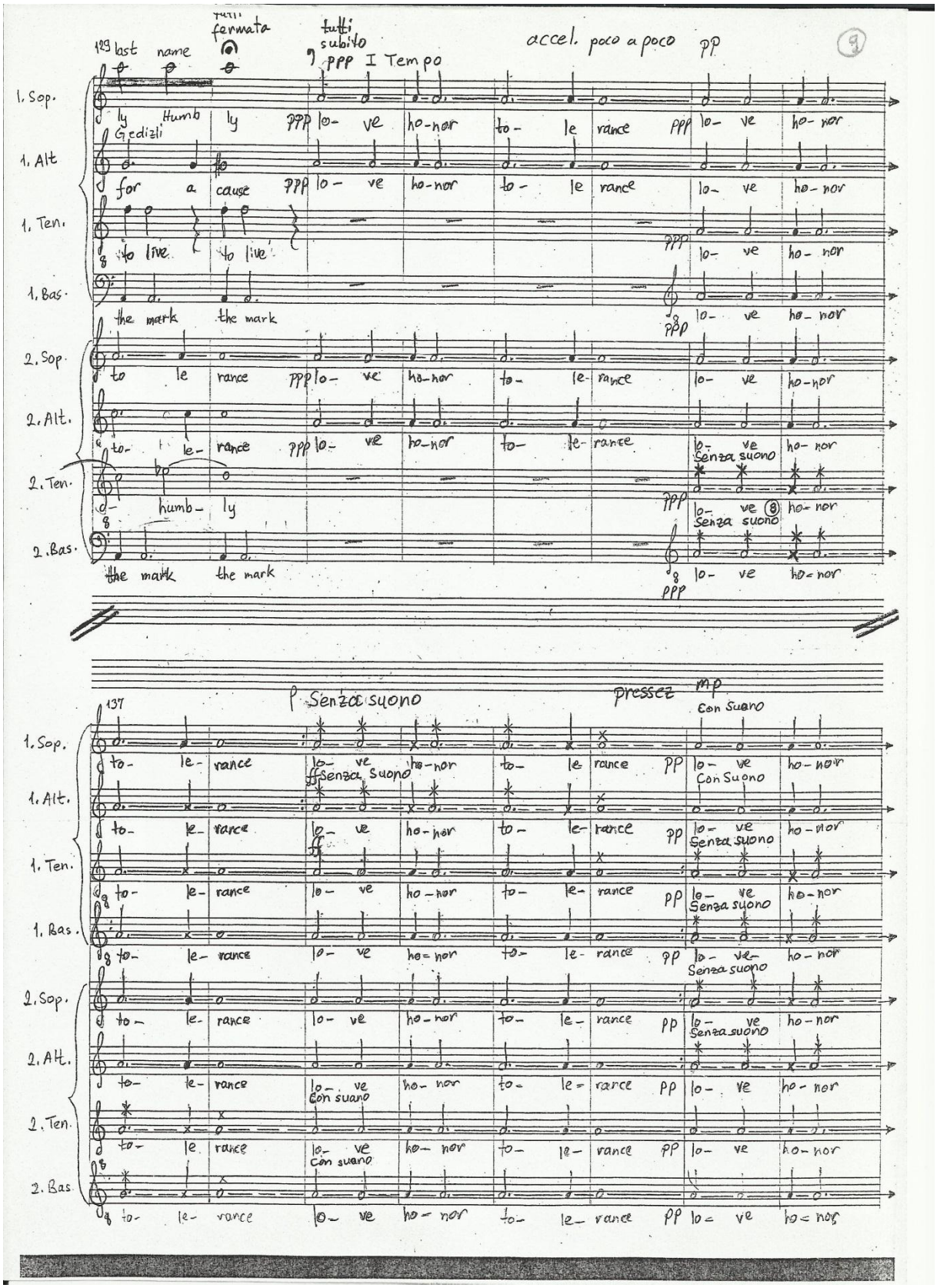

4
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
[1]first - last name
Cem
İdiz
lo- ve
ho- nor
to- le-
Ertuğ
rance
Korkmaz
ma- tu- ri-
gun mi- hen-
ty
gi)
the- mark
miken-
[1]first -
Mihriban
The mark of ma- tu- ri-
III
to- le rance
dye to-
2. mek)
last name
Haluk
Uykaç
[2]first - last name
Vedat
To dye to-
„STAR" Nr. 23, 18 Systeme

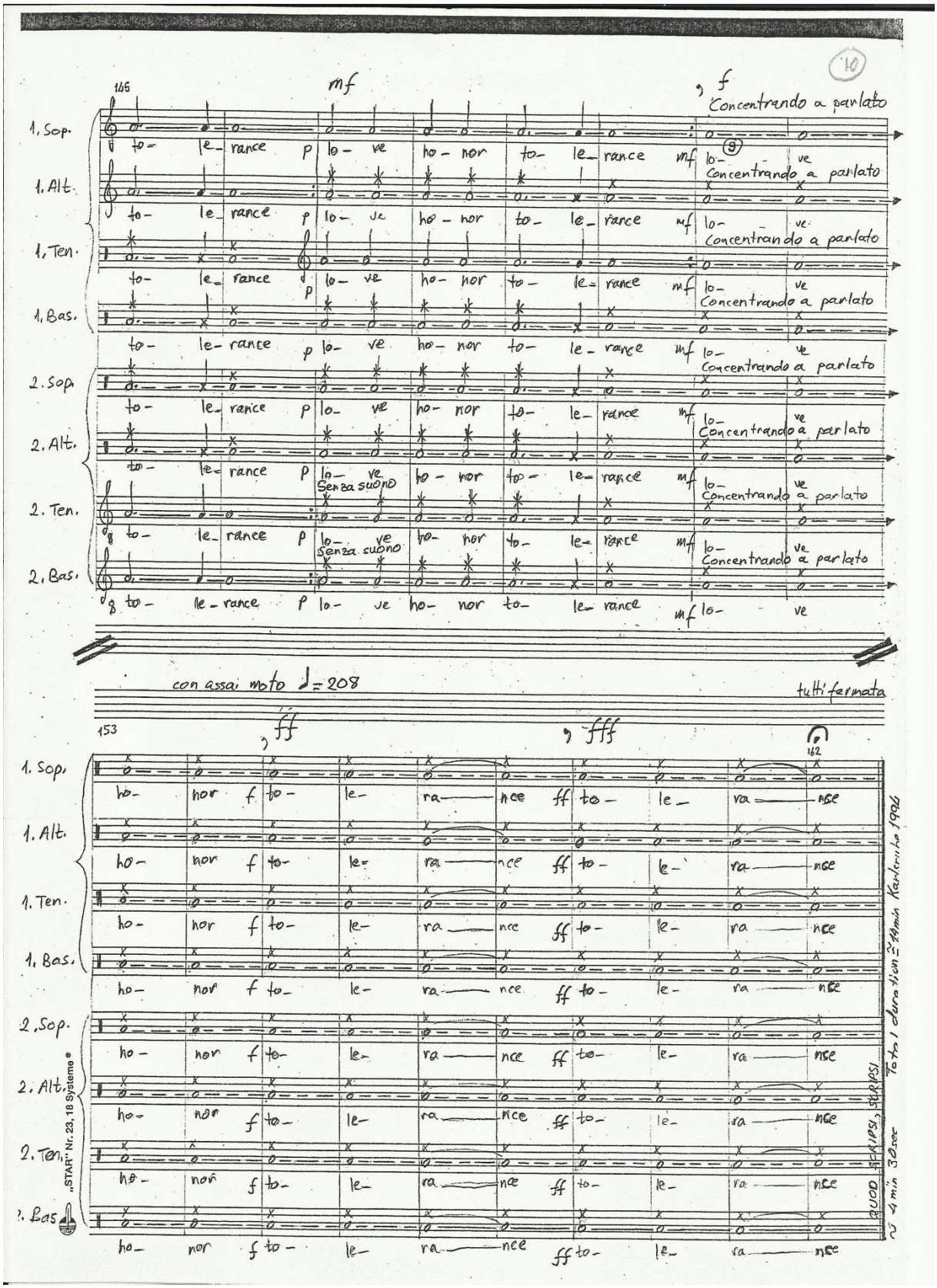

65
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
lo- ve ho nor to- le rance
[2] first - last name
For a cause
(Bir a- maç
To dye Ülgen to Özyiğit dye -
mark
The mark of
to- le- rance
[2] first - last name
Lo- ve Cumhur
ho- nor Bakışkan
To dye to-
Ayşegül dye - Kuş
The mark of ma- tu- ri- ty the - mark
73
[2] first -
lo- ve ho- nor to- le- rance
[2] first - last name
Ali Rıza
for a cause
(ug- ru- na)
Deniz Tüney
For a cause
To dye to- dye
ma- tu- ri- ty the - mark
[2] first - last name
Kent Mete
lo- ve ho- nor
to- le- rance
For a cause for a cause
To dye to-
dye -
The mark of ma- tu- ri-


V calcando
89
last name
1. Sop.
Saral
1. Alt.
for a cause
lo- ve
ho- nor
to- le- rance
The mark [Mi henk]
the mark
For a cause
1. Ten.
To live to - live humb- ly
(Ya sa ya- sa)
1. Bas.
The mark of ma- tu- ri- first - last name
Attila Kaveh
the -
2. Sop.
to- le rance
The mark (mi henk)
the mark
the mark
the mark
2. Alt.
For a cause
for a cause
lo- ve
ho- nor
2. Ten.
dye-
2. Bas.
by
the -
first - last name
mark Özkan
Manav
To
dye to -
futti incalzando e stringendo
89
VI
1. Sop.
the mark
the mark
lo- ve
ho- nor
to- le- rance
The - mark
the - mark
1. Alt.
for a cause
first - last name
For a cause
1. Ten.
to
live to
Hanole
live humb- ly
Sağlam
1. Bas.
mark
The
mark of
2. Sop.
The mark
the mark
the mark
the mark
lo- ve
ho- nor
2. Alt.
to- le- rance
first - last name
For a cause
for a cause
Duygu
Konuk
2. Ten.
Orhan dye - şanlier
to
live to
2. Bas.
The mark of ma- tu- ri- by the - mark
„STAR" Nr. 23, 18 Systeme


tutti agitamente
97
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
the mark
for a cause
lo- re
ho- nor
Meliha Akbal
[3]first - last name
Semih
ma- tu- ri- ty
to- le- rance
Elif
The- Aksoy- mark
live humb- ly
To dye to- dye-
The mark of ma- tu- ri- ty
tutti poco a poco con abandono e con attenzione
105
VII
Koruer
Gürsel
Yurtsever
[4]first - last name
Tugay
Başar


8
VIII
113
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
the mark
for a cause
to- le- rance
ho- nor
first
last name
To dye to-
Ercan
Yenal
To live
(ya sa)
The mark of
ma- tu- ri- ty
Özlem
Bicer
Selen
Bucak
ff
121
Humb ly
Zeynep
Serhan
Öcyilmaz
Ehil
Atimet
Altinel
„STAR" Nr. 23, 18 Systeme ®


129
last name
fermata
tutti
tutti subito
ppp I Tempo
accel. poco a poco
pp
9
1. Sop.
1. Alt
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
Gedizli
Humb
ly
for a cause
to live
the mark
to le rance
lo- ve
ho-nor
to- le- rance
Senza suono
Con Suono
137
p Senza suono
pressez
mp
Con Suono
ff Senza Suono
pp
Con suono


10
145
mf
f
Concentrando a parlato
1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.
to- le- rance p lo- ve ho- nor to- le- rance mf lo- ve
Senza suono
con assai moto ♩= 208
tutti fermata
153
ff
fff
162
ho- nor f to- le- ra- nce ff
„STAFF" Nr. 23, 18 Systeme
Foto: Laura Hein & Armin Kaufmann 1996
AUDIO SCRIPSI, SCRIPSI
ca. 4 min 30 sec